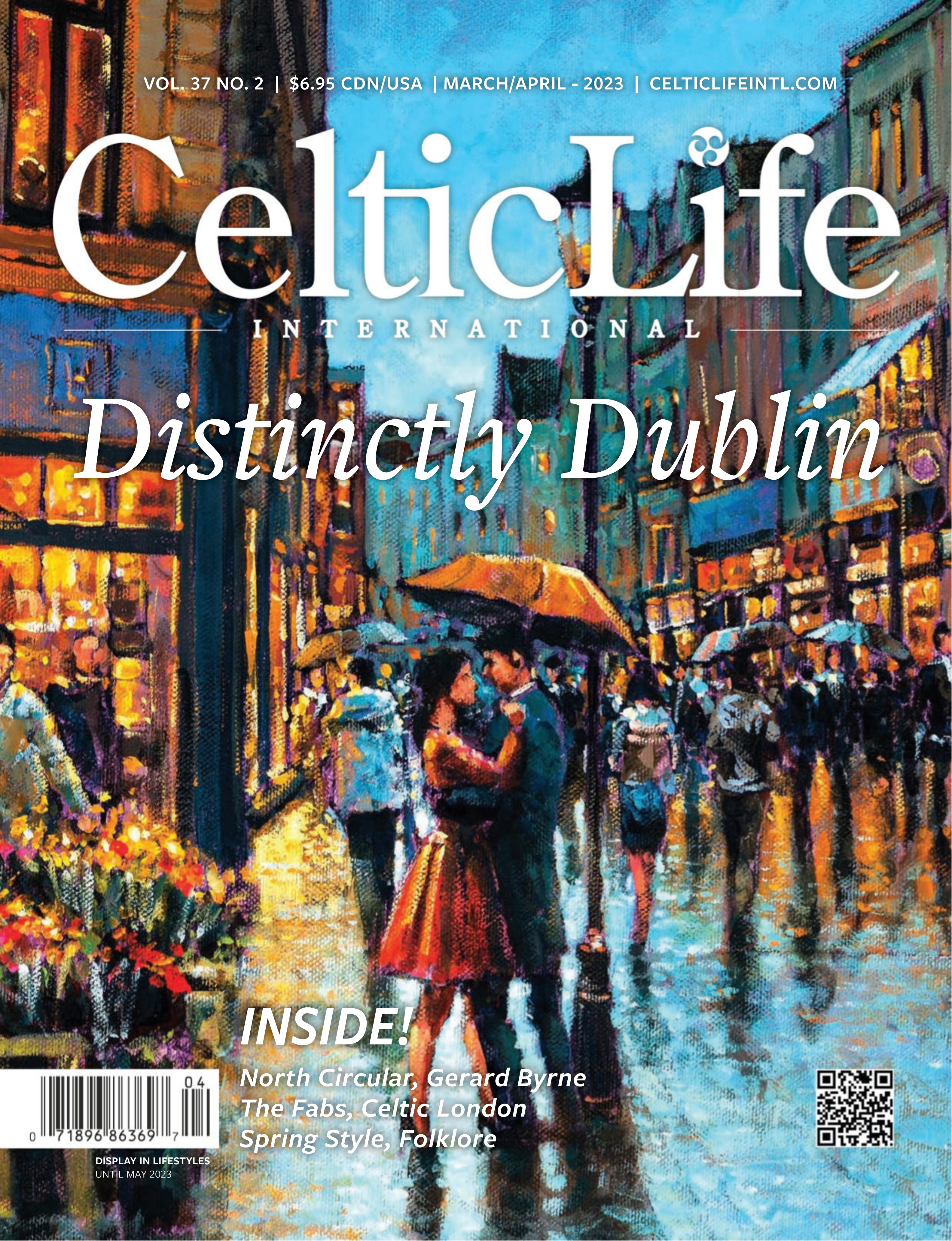
VOL. 37 NO. 2 | $6.95 CDN/USA | MARCH/APRIL - 2023 | CELTICLIFEINTL.COM

CelticLife
INTERNATIONAL



Distinctly Dublin

INSIDE!

North Circular, Gerard Byrne
The Fabs, Celtic London
Spring Style, Folklore

DISPLAY IN LIFESTYLES
UNTIL MAY 2023

VISIT…

LANZAROTE
Caliente.COM

Sheila Fleet.

DESIGNED & MADE IN ORKNEY, SCOTLAND

Storm

Sheila took inspiration for her Storm collection from the dramatic seas surrounding her island home. When whipped up by strong winds, these stormy waters create surges of sea spray and deep, dark colours and shadows.

Designer Rings

Beautiful and unique rings available in silver, 9ct and 18ct yellow and white gold, and in platinum, many hand-set with diamonds.

Scan this code to find out more

ORKNEY | EDINBURGH | GLASGOW | ST ANDREWS

01856 861 203 | sheilafleet.com

CODEX
LABS™

CODEX
BEAUTY LABS
BIA
NOURISHING
Facial Oil
Huile Visage
NOURRISSANTE
30 ML / 1.0 FL.OZ. ℮
CODEX
LABS™
BIA
HYDRATING
Skin Superfood
Crème Superfood
HYDRATANTE
75 ML / 2.5 FL.OZ. ℮

BIA Sensitive Skin Trio

✓ Boost Hydration

✓ Increase Moisture Retention

✓ Soothe Dry, Sensitive Skin

✓ And if that's not enough, it's Microbiome friendly too!

Plant-based **bio**tech **skin**care

Clinically Proven. Seriously Sustainable.

Celtic Festival
and Gathering of the Clans

16th Annual
Jamestown Regional

Saturday, August 26, 2023 **9 AM - 9:30 PM**

Mayville Lakeside Park, Mayville, New York

$15 DONATION / $10 SENIORS / Children 13 & Under Are Free

Free Parking Handicap Accessible / Plenty of Shaded Area

Shuttle Service / Bring your favorite Lawn Chair

"SORRY NO PETS ALLOWED INSURANCE REASONS !!"

Plenty of shade trees and tents to escape the Sun & Heat !!

"TUATHA DEA"

Gatlinburg, Tennessee

- **30 - Gathering of the Clans**
- **7 - Pipe Bands**
- **30 - Scottish Heavy Athletes**
- **30 - Celtic & Craft Vendors**
- **Celtic Music**

Performing Saturday

MUDMEN

From: CANADA

Ceilidh Friday evening Aug 25th

6:00pm — 10pm $10 cover

- **Scottish & Irish Dancers**
- **Beer & Wine Garden**
- **Celtic & Craft Vendors**
- **Old Fashion Fiddle Session**
- **Kid's Area w/Clan Hunt**

Webb's
LAKE RESORT

"SATURDAY"

Beer & Wine Garden Stage
ALSO Performing Saturday:
"TUATHA DEA" - "EMERALD ISLE"
"CELTIC CREEK" - "STEP N TIME"
"WATERHORSE"
And rounding out the day
WWW.96THHIGHLANDERS.COM

Cummins

Frantz & Russell

The Villager
Ellicottville's Official Newspaper
www.thevillagerny.com

OPTIMAS

SE93
WJTN NEWS TALK 1240
MEDIA 1 GROUP
103.1 The FOX
WKSN 1340AM
www.RadioJamestown.com - 716.487.1151

GREATER MONCTON HIGHLAND GAMES & SCOTTISH FESTIVAL

New Brunswick, Canada
June 16 & 17, 2023

Highland Games
MONCTON
Scottish Festival

Financé par le gouvernement du Canada | Funded by the Government of Canada

Canada

New Brunswick Nouveau Brunswick

MONCTON

Riverview

DOWNTOWN MONCTON CENTRE-VILLE

WWW.MONCTONHIGHLANDGAMES.COM

Saoghal Ceilteach Iris chinnidheach
air fhoillseachadh sia uairean 's a bhliadhna le

Dara Knot Inc.
10 Peter St
Markham, Ontario, Canada
L3P 2A4

Celtic Life International is an ethnic journal published in Canada six times a year by Dara Knot Inc.

Siobhán L. Covington, Publisher
Stephen Patrick Clare, Executive Editor
Rebecca Dingwell, Managing Editor
Chris Muise, Managing Editor
Caitlyn Elizabeth Mearns, Managing Editor
Carol Moreira, Senior Copy Editor
Kevin Baker, Copy Editor
Thea Koper, Senior Writer

Celtic Life International Office:
Toll-Free: 888-215-6850
Email: info@celticlife.com
Website: www.celticlife.com

Subscriptions:
Phone: 902-835-CELT (2358)
Toll-Free: 888-215-6850
Email: subscribe@celticlife.ca

Advertising:
Toll-Free: 888-215-6850
Email: info@celticlife.com

Please send review books and CDs to
160 Park Road, Beaconsfield, Quebec
Canada, H9W 2M8

Please return undeliverable copies of Celtic Life International to: Dara Knot Inc.
10 Peter St, Markham, Ontario,
Canada, L3P 2A4

Publication Mail Registration:
No. 40050439 ISSN 1918-0497

Contributors
Lesley Choyce
Andrew Ferguson
Gerald Herter
Tom Langlands
Gary Maclean
Steve Melia

Funded by the Government of Canada
Financé par le gouvernement du Canada
Canada

By its publication Celtic Life International does not endorse the historical accuracy or the editorial stance of materials submitted for publication. We do reserve the right to edit all submitted manuscripts prior to their publication.

© Celtic Life International, 2023

Fáilte

Baile Átha Cliath

The Irish are world-renowned as natural storytellers and there are very few places on the planet today that can claim greater literary genius than Dublin - the birthplace of Oscar Wilde, Jonathan Swift, Bram Stoker, Elizabeth Bowen, and more. For generations, Eire's capital has gifted humanity with many memorable and enduring narratives.

In 2010, Dublin was designated as the fourth UNESCO City of Literature in recognition of its poets, novelists, and playwrights - a long-overdue acknowledgement of the city's international literary influence. The award was more than a nod to the greats of the past, however; today, Dublin is the embodiment of a thriving cultural heritage with exceptional educational institutions, libraries, bookstores, and a bevy of both established and emerging authors.

Fast forward to 2023 and Dublin sits 19th on the list of World's Best Cities, known for attracting big tech behemoths like Google, Apple, and Amazon by offering a highly educated, multicultural workforce, alongside attractive corporate tax incentives. Art, culture, and recreation make it an easy decision for multinational corporations to set up headquarters there. Recruiting is effortless when rewarding careers can be coupled with a fantastic pub culture, a vibrant music scene, exhilarating sports, and many superb museums. It is a winning combination.

Dublin does well to juxtapose its past with its present and future. One need look no further than the Museum of Literature Ireland - fondly known as MoLI, in honour of one of the area's most famous residents, Molly Brown - located in University College Dublin Newman House, James Joyce's alma mater. Facing St. Stephen's Green - a feature-filled park with a fascinating history of its own - the MoLI commemorates art and literature through events, readings, and virtual resources. In the early 1990s, Newman House underwent extensive restorations, modernizing the original structure (1823) and creating an engaging visitor experience. Here, bibliophiles can enjoy everything from first printings to immersive exhibits. The MoLI even houses its own digital broadcasting and radio station, making its online offerings globally accessible. I can think of no better place to begin a detailed literary adventure of acclaimed Irish authors, former and current - especially if you are a James Joyce enthusiast.

It has been just over a century since Joyce immortalized Dublin in his classic, Ulysses. Our Executive Editor Stephen Clare recently spent a week navigating the same streets - crossing paths with the ghosts of Joyce's immortal protagonists Bloom and Dedalus – while immersing himself in the city's dynamic culture. Our hope is that his experiences will inspire you to visit The Pale.

Taisteal sona!
Siobhan L. Covington, Publisher

Inside!

Vol. 37 No. 2

37 *Distinctly Dublin*

19 *Twenty Pairs of Pants and a Passport brings the past to present*

21 *One Scottish woman sees the world in grains of sand*

25 *Britain's capital city uncovers its Celtic roots*

31 *Lesley Choyce scours the U.K.'s Celtic coastline*

45 *North Circular brings a Dublin community to the big screen*

49 *Dublin artist Gerard Byrne answers our Celtic Questionnaire*

55 *Dublin painter Chris McMorrow captures the city on canvas*

59 *Photographer Emma McArdle sees Dublin through the lens*

63 *Spring style with Dublin designer Maire Forkin*

67 *The Drams of Dublin*

9. *First Word* / **11.** *De Tha Dol* / **13.** *Celts in the Community*
15. *Festival Focus* / **17.** *Celtpreneur* / **82.** *Folklore*

Cover image courtesy of Chris McMorrow

CelticLifeStyle

SUBSCRIBE & SAVE!

Subscribe (new or renewal) to Celtic Life International Magazine (print or digital) and save 30%! See our website for details!

GET DIGITAL!

Use Promo Code - Events2022 & Get 1 FREE digital copy. Add See our website for details!

SIGN UP!

Sign up for our newsletter and you could win one of several weekly prizes! See our website for details!

SWAG UP!

Our online store carries a cornucopia of Celtic goodies, including clothing, jewelry, giftware, household items, historical pieces, and more! See our website for details!

LISTEN UP!

Be sure to check out our new Celtic Life International Podcast (CLIP), featuring news, reviews, interviews, trivia, contests and more. See our website for details!

GET CONNECTED!

Get your daily dose of Celtic Life International on our website, where we profile the people, places and things that comprise our vibrant Celtic community! We also have the most comprehensive and up-to-date listings of Highland Games and Celtic Festivals anywhere online!

BE SEEN!

With an audience of millions, Celtic Life International is your gateway to the global Celtic community! Full details on advertising are available via our website!

www.celticlifeintl.com

Subscriptions - Print and Digital Use Promo Code: **SHAMROCK** for 30% off 1 Year (6 Issues)

PRINT + Digital SUBSCRIPTION

☐ 1 YEAR CANADA: $31.95* / USA: $41.95** / INTL: $61.95**

☐ 2 YEARS CANADA: $52.95* / USA: $62.95** / INTL: $72.95**

* In Canada GST/HST Extra / **USD

DIGITAL SUBSCRIPTION

☐ 1 YEAR: $19.95

☐ 2 YEARS: $29.95

☐ 3 YEARS: $37.95

NAME____

ADDRESS__________________________CITY______________

PROVINCE/STATE __________COUNTRY __________ POSTAL/ZIP__________

PAYMENT ENCLOSED ○ PHONE________________EMAIL________________

Credit Card; VISA ○ MASTERCARD ○ AMEX ○

NUMBER ☐☐☐☐ ☐☐☐☐ ☐☐☐☐ ☐☐☐☐ EXPIRY ☐☐ ☐☐

CVV__________SIGNATURE________________________________

CELTIC LIFE INTERNATIONAL • 10 PETER STREET, MARKHAM, ONTARIO, L3P 2A4
1-888-215-6850 / SUBSCRIBE@CELTICLIFE.COM

Kevin Clare

One Canadian man is bringing relief to Ukrainian refugees

ERCLUB
Choose
NEWMARKET
LOVE
LOCAL

Photo credit Tom Pearson c/o TP Productions

Newmarket, Ontario has changed a lot in the last year, and if you ask most people in town, they will likely point to one man in particular as the epicentre of that change.

“They call this place Ukraine Central Station,” says Kevin Clare of his five-bedroom home, from which he speaks with Celtic Life International over the phone. He adds that he gets comments like, “you’re the catalyst that started this whole thing,” and has even been called “The Oracle” by some of the town’s many new Ukrainian residents.

If that name, Clare (of Irish origin), sounds familiar, it should - Kevin Clare is the brother of Celtic Life International Executive Editor Stephen Patrick Clare. And it is obvious when talking to him; he shares his sibling’s charmingly brusque way with words, which he used to tell the story of how he was among the first people in Canada to welcome Ukrainian refugees into his home back in March of last year.

“I’m sitting on a five-bedroom house that is empty,” Clare says, explaining why he chose to open his home up to strangers from halfway around the world. “Why does a frog sit on a lily-pad? It’s one of those things you do for other people.”

Not that he was without trepidation in the beginning. He felt the Canadian government opened its doors too early. Well-meaning though that gesture was, it left people like him holding the bag. Getting three college-age refugees set up for success in Canada was no small feat.

“It was a pain in the neck, I’ll tell you that,” says Clare, recounting long lines at Service Ontario and Service Canada. “A bureaucratic nightmare! Nobody knew what was going on.”

He recalls one frustrating exchange in trying to get the trio Ontario health cards.

“One guy asked me, he said, ‘I need a copy of your rental agreement with them.’ There is no rental agreement! They’re refugees; we have a handshake agreement.”

Not to mention, there were language and cultural barriers between Clare and his house guests (Andrew, Julia, and Tymor), with only Andrew speaking English fluently. Communication between everyone quickly became multi-disciplinary.

“It’s basically hand gestures, talking slow, and explaining things,” says Clare. “That worked out well.”

It took about two weeks for him and his houseguests to sort everything out, which accounted for half of their stay with Clare. That included his friends Gail Bevilacqua, Tom Pearson, and others in his Newmarket social circle setting them up with an apartment to rent, helping arrange work for them, helping move donated furniture, and ferry services to and from appointments and events. He even got the town’s mayor on task, who set them and other Ukrainian refugees up with free city transit and gym memberships.

“Meanwhile,” adds Clare, “people are coming to see me, and are going, ‘Kevin, we would like to do the same thing - how do we do it?’”

Going through the rigamarole personally, and so early, Clare turned out to be a repository for people in the community who wanted to help the refugees as well.

“People are calling me as word spreads,” says Clare, who has gotten much better at navigating everything, getting done what took him two weeks at first, is much quicker now. “I took that knowledge and turned it into two days.”

Clare had more opportunities to put that knowledge to work, as he wound up taking in more guests over the year. After all, the need hasn’t subsided.

“When I started in early March, the number of approved applications were around six to seven thousand. When the first group were moving on, the applications approved were 148,000.”

> *Between his own guests and supporting other Newmarket residents wanting to do their part, Clare figures he has helped - directly or indirectly - about 1,000 Ukrainian refugees.*

But despite the early confusion, he doesn’t regret letting his once-quiet house become a home for so many.

“I’ve done right,” says Clare, who runs into people he’s made a difference for almost everywhere he goes. “I’ve opened my house to strangers that became good friends. There are more international numbers on my WhatsApp than Canadian ones. The house turned into a youth hostel. I didn’t watch TV for, like, three weeks. The house did come alive.”

Clare’s work isn’t over, as his fifth rotation of refugees are set to arrive soon. He, Pearson, and another collaborator, Bruce Williamson, are also working on a stage play inspired by his experiences for the Newmarket International Festival of One Act Plays – about one therapeutic night, where he and his houseguests sat around a fire and played guitars and other handy instruments - called The Plight.

“I couldn’t do this without everybody around me,” Clare says, adding with a chuckle, “And I certainly couldn’t have done it without social media, I’ll tell ya’ that!”

SMOKY MOUNTAIN
SCOTTISH FESTIVAL & GAMES

SMOKY MOUNTAIN SCOTTISH FESTIVAL & GAMES

MAY 20-21, 2023

PIPES & DRUMS

TENNESSEE'S PREMIER SCOTTISH CULTURE & HISTORY CELEBRATION

TRADITIONAL FOOD & VENDORS · BEER · WHISKY TASTING · AXE THROWING · SHEEP HERDING

LIVE ON STAGE!

THREE STAGES!

FEATURING: NORTH OF ARGYLL · PICTUS · SYR · HIGHLAND REIGN

COLIN GRANT-ADAMS · TRIP ROGERS · CHAMBLESS & MUSE · RED McWILLIAMS · GLEN AYR

HEAVY ATHLETICS

PROS
WOMEN
AMATEURS
MASTERS
KIDS

TOWNSEND, TN

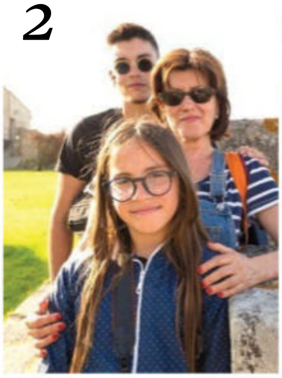
SMOKYMOUNTAINGAMES.ORG

HIGHLAND BREWING · Blount Partnership · LAMAR ADVERTISING COMPANY · Slamdot

Ti sevenadur Breizh
hag ar brezhoneg
àr Zouar Alre
ti douar alre
Maison de la culture
et de la langue bretonnes
en Pays d'Auray
AURAY QUIBERON

1

2



3

4

5

6

one

Preserving Bretagne's Culture

La Maison de Pays Ti Douar Alre is a Breton association that aims to preserve Bretagne's culture and language by organizing cultural and sporting events throughout the year. This year marks its 10th anniversary. Since 2013, the association has supported many initiatives in the region, including events and programming related to teaching the Breton language in schools, summer camps offered in both French and Breton, a center for celebrating traditional Breton music, as well as dance classes. Over the next few months, people can take part in many different events and activities - from dances and concerts, to learning traditional songs and literary conferences - there is something for everyone to enjoy.

two

Going Home to Galicia

Descendants of Galician émigrés are moving back to Spain in the hopes of a better quality of life. Since the mid-19th century, over 1 million Galicians have steadily emigrated to Argentina, Cuba, Mexico, and Venezuela. In Argentina, 14 per cent of the population can trace their roots back to Galicia. But a lack of opportunities and concerns about safety and crime have prompted many Argentinians with Galician ancestry to move home to Spain. Karina Alejandra Lomba Diaz, 51, told the Guardian that she wanted "stability and a better future for my children. Here my 21-year-old son can go out for the weekend, and I know he'll return safe and sound, unlike Buenos Aires which is plagued with robberies, violence, and kidnapping. Overall, we have a better quality of life here."

three

Welsh Women Become Freemen

In the Welsh town of Llantrisant, a 1,000-year-old tradition recently changed its rules so that women can finally participate. For nearly 700 years the town has had a community of "freemen" who have special grazing rights, collectively own 246 acres of Llantrisant Common, and play a central role in the community. Today, freemen still take part in an old tradition known as "Beating the Bounds." Every seven years, the freemen walk 11km around the borough's ancient boundary marked by boundary stones. This year marks the first year that women are allowed to take part in this tradition and be recognized as freemen. Llantrisant Town Trust's clerk Dean Powell told the BBC how "it's getting ridiculous to not encourage women to enroll as well. It's always better to move with the times rather than get pushed into it."

four

Planting Trees to Fight Climate Change

On the Isle of Man, landowners are aiming to plant 1,000 trees to reduce carbon emissions. The proposed plan would create a wooded area of 1.5 hectares at Lower Skerrisdale in Kirk Michael. Many native Manx species would be planted, including rowan, hawthorn, and silver birch. Planting trees is one of the cheapest and easiest ways to remove carbon dioxide from the atmosphere and is an immediately available solution that individuals can implement. It is also something that can be done on a large scale, which is what is needed given the 200bn tons of carbon that must be captured. While tree restoration is vital to fighting climate change, it must be done in conjunction with other activities such as reducing greenhouse gas emissions and deforestation, since these actions will have more timely results.

five

Cornish Couple Starts Stone Club

Artists Lally MacBeth and Matthew Shaw are drawing hundreds of people to Cornwall's ancient stone circles. Just over a year ago the Cornish couple started Stone Club, an online community with the aim to share the magic and wonder of these mystical relics with as many people as possible. In an interview with Cornwall Live, MacBeth explains, "It didn't start exactly as a joke, but it was a bit of fun for our friends. We wanted it to be like the Dennis the Menace fan club where you got a badge and membership card." After the couple sent out membership cards to their friends, they decided to take it online. And once they did it went "bonkers!" The club currently has over 13,000 followers on Instagram and has hosted events at Tate Britain and the British Museum.

six

Launch of Derry Girls Exhibition

The Business and Culture Committee of the Derry and Strabane District Council approved plans to launch a new "Derry Girls" exhibition and walking trail in Derry City. The hit Netflix show follows the lives of a group of high school friends who live in Derry during the Troubles in Northern Ireland. Fans of the show will be able to view a public exhibition located at the Tower Museum this March. In addition to the display, a walking trail will guide visitors throughout various filming locations in the city. Tourism Northern Ireland has already provided more than £70,000 to fund the projects. Chair of Derry's Business and Culture Committee John McGowan shared his confidence in the plans with Irish Central. "The Derry Girls phenomenon has really captured the imagination - and has the potential to draw visitors from far and wide to experience for themselves the warmth, humour, and uniqueness of this place."

Have an interesting tidbit to share with our Celtic community? Drop us a line anytime at info

Cayce

TARTAN DAY SOUTH

HIGHLAND GAMES & CELTIC FESTIVAL

MARCH 30 - APRIL 2, 2023

COLUMBIA, SOUTH CAROLINA

TARTANDAYSOUTH.COM

Cayce Time for Life

WEST COLUMBIA ·HEAD WEST·

TOWN OF Lexington SC

GUINNESS

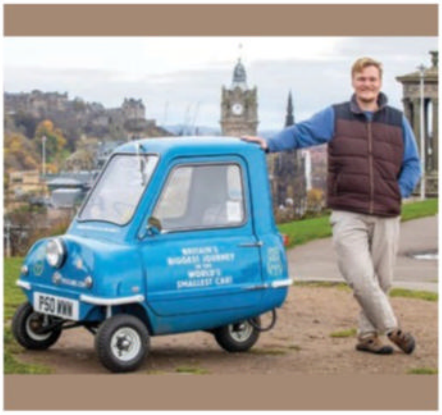
Funding assistance provided by the City of Cayce through Hospitality Tax Funds.

Liuba Kot

After the Russian invasion of Ukraine, Liuba Kot fled her home country and arrived on the Isle of Man. She now lives with her boyfriend and works as a bilingual education support officer in Manx schools. She specifically helps Ukrainian students who are learning English and may need some extra support. In an interview with the BBC, Kot described a feeling of helplessness when it came to contributing to the war effort. “There’s not much I can do here apart from fundraising which obviously is not going to happen every day. You have that sense of daily guilt when you read the news.” The Isle of Man has taken concrete steps to support the people of Ukraine ever since the war broke out. In addition to donating £500,000 to the Disasters Emergency Committee for Manx’s Ukraine Humanitarian Appeal, and implementing a number of sanctions against Russia, the Government has also implemented a program called Homes for Ukraine. Under the Homes scheme, residents are encouraged to apply to become hosts for refugees fleeing Ukraine. Kot feels grateful to have the opportunity to support her people through the important work that she is doing in the schools. Whether it’s through helping students navigate their new school or helping parents communicate with teachers, Kot is doing important work offering support to her people.

The Nurture Centre

In Carmarthen, Wales, a much-loved community centre is fighting to stay open in the wake of the U.K.’s cost of living crisis. The Nurture Centre is a safe and welcoming space for all members of the Carmarthen community to gather and connect. It was started by Staci Sylvan and her group of friends who were all young mothers at the time. In an interview with Wales Online, Sylvan recalls how they struggled to find a place that was “clean and suitable” for them to meet up with their babies. Taking matters into their own hands, Sylvan and her friends set up their own space that was safe and comfortable and that allowed them to socialize while their kids could play without worry. In the early days of the centre, the group rented out the top floor of a health food store where they offered yoga classes and shared mental health resources with parents. In 2018, the facility moved to a bigger space, set up a cafe, and expanded its services to include a warming centre and hot meal program. For a number of reasons, the location found itself £17,000 in debt and at risk of closing. But a promising fundraising campaign and generous support from Carmarthenshire County Council have provided hope for Sylvan and should ensure that the centre stays open. “There is nowhere else in Carmarthen offering this sort of stuff,” says Sylvan.



Alex Orchin

Alex Orchin recently completed a road trip across the United Kingdom driving the world’s smallest car and raising money for charity in the process. Orchin drove the three-wheeled Peel P50 microcar 1,488 miles in twenty days from John O’Groats, Scotland, to Land’s End in Cornwall. By the second day of his journey, he surpassed his fundraising target of £2,000, raising £11,022 for the British charity Children in Need. Orchin’s tiny car is a P50 Cars replica, an exact replica of the original model that was built in the 1960s on the Isle of Man. Standing at five foot eleven, Orchin admits it is quite the challenge for him to fit inside the 54-inch-long, 41-inch-wide, and 47-inch-tall car. Speaking with CBC Radio, Orchin recounts, “the lows are the physical and mental endurance of driving this car long distance.” But Orchin is a motor enthusiast who has had “a lot of old and unusual cars over the years. When I got my hands on one of these, finally, it’s by far the weirdest car I’ve ever bought. And I just wanted to undertake a large motoring challenge with it.” For Orchin, the highlights are seeing the smiles on people’s faces as he drives by or stops to chat with locals. “I love seeing the reaction that this car brings.”

JUDSON UNIVERSITY

WORLD LEADERS FORUM

Tuesday, March 21 | 7:00 PM

Judson University, Herrick Chapel
1151 N. State Street, Elgin, IL

Sir James MacMillan

The Lord Smith of Kelvin, KT CH

Gus Noble of the Chicago Scots will moderate a "fireside" chat.

Visit WorldLeadersForum.info for tickets.

Faith. Perseverance. Triumph.

Join us for *THE* North American Celebration of Scotsman Eric Liddell's historic win at the 1924 Paris Olympics!

The Eric Liddell 100 led by The Eric Liddell Community

CHARIOTS of FIRE

JUDSON UNIVERSITY
WORLD LEADERS FORUM

2023 World Leaders Forum

Featuring Sir James MacMillan and The Lord Smith of Kelvin KT CH
March 21, 2023, 7pm - Judson University, Elgin, IL, USA
www.WorldLeadersForum.info

Faith. Perseverance. Triumph. In celebration of the 100th anniversary of Scotsman Eric Liddell's historic win at the 1924 Olympics, the World Leaders Forum will reflect on Liddell's life and legacy, which inspired the film "Chariots of Fire." The World Leaders Forum welcomes Scottish composer, Sir James MacMillan and Chair of the British Business Bank, The Lord Smith of Kelvin, KT CH for the official North American celebration of Liddell's record-setting win. Liddell was an athlete, Christian missionary, and devoted husband and father whose remarkable life has inspired generations. Join us for a dialogue facilitated by the Chicago Scots - an organization formed to promote Scottish culture throughout Chicagoland. Proceeds from World Leaders Forum events fund two unique programs at Judson: the Roeser Scholars program, which is focused on leadership development, and the RISE program which provides students with intellectual disabilities the college experience. The World Leaders Forum also supports other non-profits in the Chicago area and nationally as well as entrepreneurial and innovative initiatives that benefit students, the community, and other partners of the World Leaders Forum. This year, a portion of the proceeds will also support The Eric Liddell Community, an Edinburgh care charity and community hub.

Tartan Day South

March 30 - April 2, 2023 - Cayce, South Carolina, USA
www.tartandaysouth.com

In recognition of National Tartan Day, the 2023 Tartan Day South gathering honours the Carolinas' rich and robust Celtic heritage, highlighting the ancient traditions of Ireland, Scotland, Wales, and the other Celtic nations. This year, guests are invited to enjoy live musical performances, drum and pipe bands, traditional dancing, Highland Games events, a British car show, a sheepdog herding exhibit, swordplay exhibitions, axe throwing, a hands-on cricket exhibition, clan and society tents, and more. An array of food will be available for hungry visitors, and a Celtic marketplace will showcase fabrics, jewelry, ironware, and other cultural items. In addition, the annual four-day gathering will benefit the non-profit River Alliance, which strives to connect people to the area's rivers (Broad, Saluda, and Congaree), while ensuring that these waterways are properly protected and preserved.

Australian Celtic Festival

May 4 - 7, 2023 - Glen Innes, NSW, Australia
www.australianceltic festival.com

Those seeking a unique and exciting experience need only visit Glen Innes Highlands, Down Under this May. Now in its 31st year, the Australian Celtic Festival will be highlighting the Celtic Nation of Scotland in 2023 at the Australian Standing Stones, National Celtic monument, in picturesque Glen Innes, New South Wales - a unique part of the country that celebrates a rich Celtic heritage and four distinct seasons. This year, the gathering will be showcasing local, national, and international performers, along with honoured guests, with an action-packed program of activity and entertainment, including the Pipe Band Competitions, the colour and costumes of re-enactors, the beauty of Celtic dance and live music, including an array of instrumental groups at a variety of venues across the area. In addition, the four-day agenda features Highland Games, a gathering of the Clans, official ceremonies, a Celtic Symposium, the Australian Celtic Cultural Awards, Celtic kids' activities, artisans, vendors, food and drink stalls, and much more!

Smoky Mountain Scottish Festival & Games

May 20 & 21, 2023 - Townsend, Tennessee, USA
www.smokymountaingames.org

Tennessee's premier Scots Irish cultural celebration returns to the beautiful foothills of the Great Smoky Mountains this spring for two days of Highland athletics, bagpiping and drumming competitions, traditional dancing, scotch seminars, sheep dog demonstrations, a dog parade, dozens of Clan tents, children's activities, and the best in custom Celtic wares and fares from a variety of area and regional vendors. Guests will enjoy traditional live music all weekend on three stages, including the classic and contemporary sounds of Tampa-based trad-fusion band North of Argyle. Lodging and parking are nearby and accessible. Ticket packages are available via the games' website, and patrons can keep up to date on the event's Facebook page.

ENJOY THE MUSIC!

WE ARE NORTH AMERICA'S ORIGINAL SOURCE
FOR FRED MORRISON UILLEANN PIPES, REELPIPES, AND SMALLPIPES,
AND A TRUSTED SOURCE FOR ALL YOUR PIPING
AND PIPE BAND REQUIREMENTS.

DUNCAN MACRAE • MCCALLUM • LEE & SONS
R.G. HARDIE • PETER HENDERSON • DUNBAR
CHANTERS & REEDS BY CHESNEY AND G1
REEDS BY MACLELLAN, MACPHEE, SHEPHERD, SOUND SUPREME
BAGS BY JAMES BEGG, LEE & SONS, BANNATYNE, CANMORE
MK WHISTLES • LARGE MUSIC SELECTION

reelpipes.com

306-533-6678 • reelpipes@gmail.com • @reelpipes

Reelpipes

One Saskatchewan piper brings joy to his job

Iain MacDonald, a Canadian of Scots-Irish heritage, has been involved with the selling and distribution of bagpipes since the 1980s. He started off working for Tartantown in British Columbia and, later, handled the company's distribution across Canada's Prairie provinces.

"My involvement in teaching and running pipe bands has always kept me close to what is happening in the business," says MacDonald, a long-time piper himself.

Along with playing and teaching, MacDonald is also the owner and operator of Reelpipes.com, an online abode that sells instruments, reeds, accessories, and Highland dress.

Reelpipes began in 2005 with the help of Scottish piper Fred Morrison. An experienced and lauded musician, Morrison had launched his own set of pipes and asked MacDonald to help market the products in North America.

"Eventually, we just added more items as the demand grew," explains MacDonald. "Since then, we have delivered Fred Morrison reelpipes, smallpipes, and uilleann pipes to customers across North America and Europe, and as far away as Australia and New Zealand."

MacDonald wears many hats with the company, including ordering, testing, supply, and more. He even handles web design and social media ads.

"Sometimes that seems like a bad thing, but it helps me control costs and bend with the wind, which was required over the last two years."

It also helps him to keep his finger on the pulse of supplier and customer relations. He is more than willing to help customers select a reed or troubleshoot any issues they may be having with their instrument.

> *"The company's goal is to provide customers with the best products possible, and an exceptional customer service experience."*

"In selecting products to supply and represent, we work with like-minded firms that share the same desire to provide a high level of client satisfaction."

Of course, staying on top of so many roles can be difficult, especially when it comes to keeping up with inventory, cash flow and customer needs.

"It is sometimes hard to launch new things, or try new marketing ideas, because just keeping up with inquiries and orders is a job on its own. There are always little changes and adaptations to products and staying current with each supplier and their product line is part of the requirement for providing the best service and information possible to customers."

In the end, the work is worth it. MacDonald notes that the small size of the business allows for a more personal approach to customer satisfaction. On top of that, he has been passionate about bagpipes his whole life - he was pipe-major of the Grade 2 City of Regina Pipe Band for 30 years and ran a youth pipe band for more than 20 years. Now, he gets to spend the bulk of his time working with pipes and pipers.

"My extensive experience in Highland pipes, pipe bands, and bellows piping is unique in many ways. I have met a lot of fantastic people through the business, on both the supply and customer sides, and it is always amazing to connect with them. It is also great to have a chance to try new products - especially exciting when friends have a great product that you can promote."

In addition to Morrison, MacDonald has collaborated with the likes of James Begg, who has been making bagpipes for four decades.

"A few years ago, he and I put our heads together to design a bag specifically suited to bellows pipes," says MacDonald. More recently, Reelpipes has started to carry product from Lee & Sons Bagpipes. "It is exciting for me because I have been friends with Jack Lee since the 1970s and to be selling his and his sons' products is really satisfying."

These days, the core set of products available from Reelpipes.com include the Fred Morrison series of pipes, as well as Highland pipes from Duncan MacRae, McCallum, Lee & Sons, R.G. Hardie, Peter Henderson, and Dunbar.

"I see the company carrying on serving the needs of pipers and pipe bands, and one of the ways we will do that is to continue developing partnerships and products with like-minded people and businesses striving to make piping of all kinds a little easier, a little more mainstream, and a little more fun. After all, if it's not fun, what is the point?"

www.reelpipes.com

Red Label
KILTS INC
Est. 1995

BOUTIQUE OPEN YEAR ROUND

Visit Our
Online Store

RED LABEL KILTS
xow9hao5
TARTAN DESIGN

Photo Haley Hall Creative
Model Stephany Pinhorn
Clothing Red Label Kilts

Traditional
Kiltmakers
Tartan Designer

74 Esplanade
Sydney, Nova Scotia
Next to the Big Fiddle

www.redlabelkilts.ca

Sarah Wrigley

Twenty Pairs of Pants and a Passport brings the past to present

TWENTY PAIRS OF PANTS AND A PASSPORT
THE FABS
1963-72

Girl groups rock! From The Supremes to Fanny to the Go-Gos to L7 to modern rock supergroup boygenius, all-female musical acts have played, and continue to play, a vital and vibrant role in popular culture.

The Celts have had their fair share of girl groups over the years also. Many are familiar with Ireland's Celtic Woman, who continue to record and tour to great popular acclaim. Celtic Woman are far from the first and only girl group from the seven Celtic nations, however. In fact, Wales might be the birthplace of the region's first all-female band, The Fabs.

Founded in 1963, The Fabs were coined "Britain's First All-Girl Beat Group."

Now, more than 50 years after the height of their fame, a new book cements the quartet's cultural legacy.

Written by the group's guitarist and singer Sarah Wrigley, Twenty Pairs of Pants and a Passport documents the four-piece band's life in the limelight, in the studio and on the road.

Speaking with Celtic Life International by email, Wrigley says that she grew up in a musical milieu, spending much of her youth in Cardiff listening to her father's album collection.

"He was a musician himself and played 78 RPM records of the great American singers and bands on a radiogram. I loved much of that music."

At the age of 10 she took piano lessons, although - admittedly - she did not take to tickling the ivories. It wasn't until two years later, when her father brought home a ukulele, that her interest in playing music began to take off.

"He taught me some simple chords and I found I could play and sing along with some of the current hits at the time," shares Wrigley, noting the song "Singing The Blues" by Guy Mitchell as an early favourite. "I then progressed to an acoustic guitar, and then went electric so I could play some of the early rock 'n roll songs which came flooding into the U.K. from the States."

Some of her earliest musical influences include Bill Haley, Jerry Lee Lewis, Little Richard, and Elvis Presley.

When she was 19, Wrigley met musician Wally Bishop - known professionally as "Waldini" - through her father. Bishop was looking to form a Beatles-like, all-girl group to appear in a show he was presenting at a holiday resort.

"So along with three other girls, all from around Cardiff, we became The Fabs," explains Wrigley. "We continued playing until 1972. Linda Mazey was on drums, Maggie Lewis on bass guitar, Marie Kitsom on rhythm guitar, and I played lead guitar.

"During this time, we travelled extensively and struggled against the prejudice of the male dominated pop scene in the U.K.," she continues. "We did TV shows, winning the most watched show Opportunity Knocks in 1970, and made an album while working in Mexico City in 1968. For many years people said I should write a book about our adventures - of which there were many!"

Wrigley notes that Twenty Pairs of Pants and a Passport was a tale she had to tell, and that the COVID-19 pandemic gave her the perfect opportunity to write it.

> *"I had hundreds of photos, recordings, posters, and even some cine film, which was all a real help reminding me of our travels and experiences. It was great to finally put everything on record."*

The new narrative traces the troupe's travels through the U.S., Europe, and Mexico, showcasing standout shows and career-defining moments, including the band's performance at the Olympics and Wrigley's own experience as a Hollywood icon. The book also details the discrimination and misogyny of the musical industry at the time.

"It was hard for a girl group to have success in the 60s in a pop group. Audiences loved us, but record companies did not see us as being commercial so, although having great success in some ways, we never 'made it.'"

The book has received strong response from readers, critics - and even from her former bandmates - since its release.

"The other girls, of whom only two remain, really enjoyed having our story told."

Wrigley is currently focusing on her next creative steps.

"I have met up with some 'women of a certain age' who play various instruments, and I am enjoying jamming with them for a bit of fun. We may play publicly for a charity event this summer, which will bring back many emotions for me."

Stone Mountain

Scottish Festival & Highland Games

attend "the friendly games."

The SMHG Board of Directors and our family of volunteers wish to welcome you to our 51st presentation of the Stone Mountain Scottish festival and highland games. Come meet your fellow clansmen along with our Honored guests and many old friends as we gather in this picturesque setting so rich in heritage.

Enjoy:

Exhibits
Demonstrations
Highland Games
Children's Games
Gathering of Clans

Pipe Bands
Scottish Dancing
Scottish Shops & Foods
Scottish Harping & Fiddling
Scottish Musical Entertainment

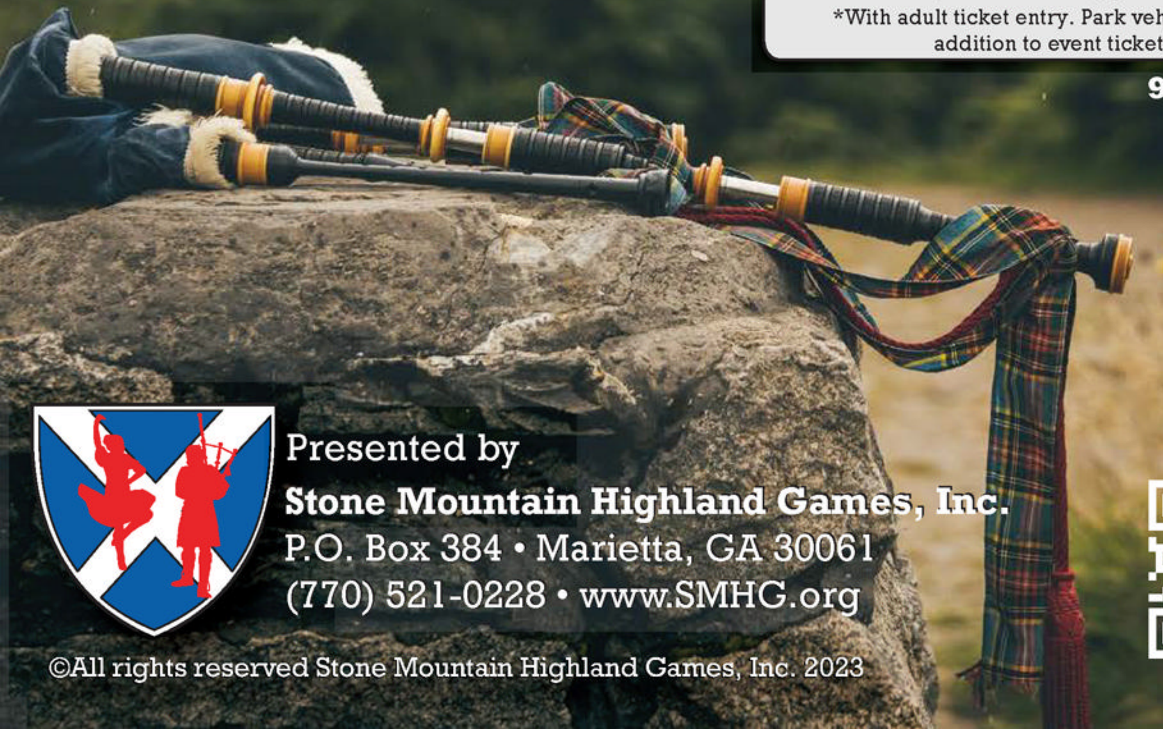
Atlanta, Georgia and Stone Mountain Park Meadow

October 21st & 22nd, 2023

Adult $25 (Sat or Sun) | Children under 12 free.*

*With adult ticket entry. Park vehicle entrance fee required in addition to event tickets. No pets allowed.

9:00 a.m. to 5:00 p.m.



Presented by
Stone Mountain Highland Games, Inc.
P.O. Box 384 • Marietta, GA 30061
(770) 521-0228 • www.SMHG.org

©All rights reserved Stone Mountain Highland Games, Inc. 2023

Elin Isaksson Glass

As Tom Langlands explains, one Scottish woman sees the world in grains of sand

It was on a day trip to the world-famous island of Murano - lying offshore from Venice - where first I witnessed the art of glassblowing. I was entranced by the way liquid glass flowed under the influence of human breath and then solidified, retaining the characteristics of its molten state. Equally, I was wowed by the resultant colourful, art-glass pieces born of a thousand years of creative learning founded in the glassmaking skills of ancient Rome. Those memories flooded back to me the day I visited the Scottish studio of Elin Isaksson - a glassmaker whose influences are far less Mediterranean and rather more Scandinavian, with a heavy sprinkling of Scottish and a hint of Indian.

It was a bitterly cold and frosty morning when I arrived at Isaksson's studio - a converted garage at the rear of her family home in Dunblane. The patch of melted frost arcing across the footpath from the foot of the studio door suggested a warm welcome awaited me. As she opened the door, I could feel the heat from the furnaces inside. She was taking the opportunity of a quiet period to create new pieces for her studio shop. On display in a small window fronting the street was a stunning collection of tactile whisky glasses, intricately shaped and coloured candleholders, oil lamps, vases, and amorphous pieces of glass rock art. Drawn by the fluidity, inherent fragility, and sculptural qualities of this fascinating material I bent to see the rays of morning sunshine pass through the window, penetrate the pieces and bring the colours to life. Clearly, I was in the presence of an artist and a highly skilled craftsperson.

Isaksson was born in the Philippines, although her name, blonde hair, and blue eyes are indicators of her Scandinavian heritage. Her father was a geologist and worked for a company that located and extracted gold - a precious metal that would eventually find its way into the layers and coloured strata of her later works. When she was two years of age, the family left the Philippines and settled back in the north of Sweden where the young girl was schooled. After completing her school years, she studied at the National School of Glass in the tiny village of Orrefors, Småland, in the south east of the country. Located in the middle of a forest, Orrefors is at the heart of an area known as Glasriket or The Kingdom of Crystal. It was here in 1742 that Småland's first glassworks opened, and by the late 1800s the area could boast some 60 glassworks with the surrounding forests providing the wood for the furnaces.

> *Originally producing simple, practical items of unremarkable tableware, the glassworks of Småland would go on to attract some of the finest names in Scandinavian glass design.*

Influenced by Swedish culture and the surrounding natural environment, many unusual techniques were developed here that raised the profile of Swedish glass from utilitarian objects to sought-after works of art. Today, only a dozen or so glassworks remain but the area is still renowned for the quality of its designs and its glassmaking skills.

Following completion of her course at Orrefors, Isaksson went to work for a year as an assistant to three glassblowers in Gothenburg, after which she applied to study art in Scotland and Denmark - finally accepting a place at Edinburgh College of Art. Here, she studied design and applied arts, specializing in glass. She graduated with Bachelor of Arts

(Hons) and Master in Design degrees after which she was offered - and accepted - a two year placement as the College's Artist in Residence. This, she notes was an important period in her development as an artist. "For the first time I was able to create a portfolio of works based exclusively upon my own designs, interests, and influences. That enabled me to become more experimental and to start exhibiting my glassware."

During her time as a student, she undertook research into Studio Glass - the art of using glass to create three dimensional sculptures - at Konstfack - University of Arts, Crafts and Design, Stockholm. Later, as Artist in Residence, she undertook masterclasses with acclaimed designers such as England's Simon Moore and America's Dante Marioni at North Lands Creative - an international center dedicated to the art of glass - at Lybster in the historic county of Caithness - the most northerly part of mainland Scotland.

In 2006, Isaksson married and with her husband went to live for nine months in Mumbai, India. Home to a population of over 17 million, it is one of the most densely populated urban areas on the planet. Known as the City of Dreams, its eclectic mix of history, culture, arts, and cuisine gives rise to an explosion of colour and a vibrancy that is often a source of inspiration for any artist who visits there. In Mumbai, Isaksson networked with Asian glassworkers discovering the joy of a newfound palette of ochres - the yellows and reds of the earth - that would eventually infiltrate the cool blues and greens of her earlier works influenced by her years in Sweden and Scotland.

> *It was during her stay in India that she made the decision to establish her own studio upon returning to Scotland.*

In 2010 she launched Elin Isaksson Glass in The Makers Village, Alloa - a regeneration initiative designed to create an artisan quarter within an area of urban decay. The town had a 300-year history of glassmaking that had long-since disappeared and Isaksson's studio was an important part of the regeneration story. Three years later she relocated to a farmstead outside Dunblane where she operated for six years before the family moved into Dunblane. With the help of funding from Forth Valley and Lomond LEADER - a Scottish rural development program - Isaksson established her studio in late 2019 in the former double garage situated behind the family home. This is where she now creates and teaches - offering glassblowing opportunities to those wishing to "have a go." She undertakes private commissions, including lighting design installations, pieces of sculpture, and works of art for public and corporate clients. Previous clients include Abrdn (Standard Life), Glenfiddich, National Museum of Scotland, and Oil and Gas U.K. She has been the recipient of several awards and her work can be found in many galleries across the UK - from Liverpool to Orkney.

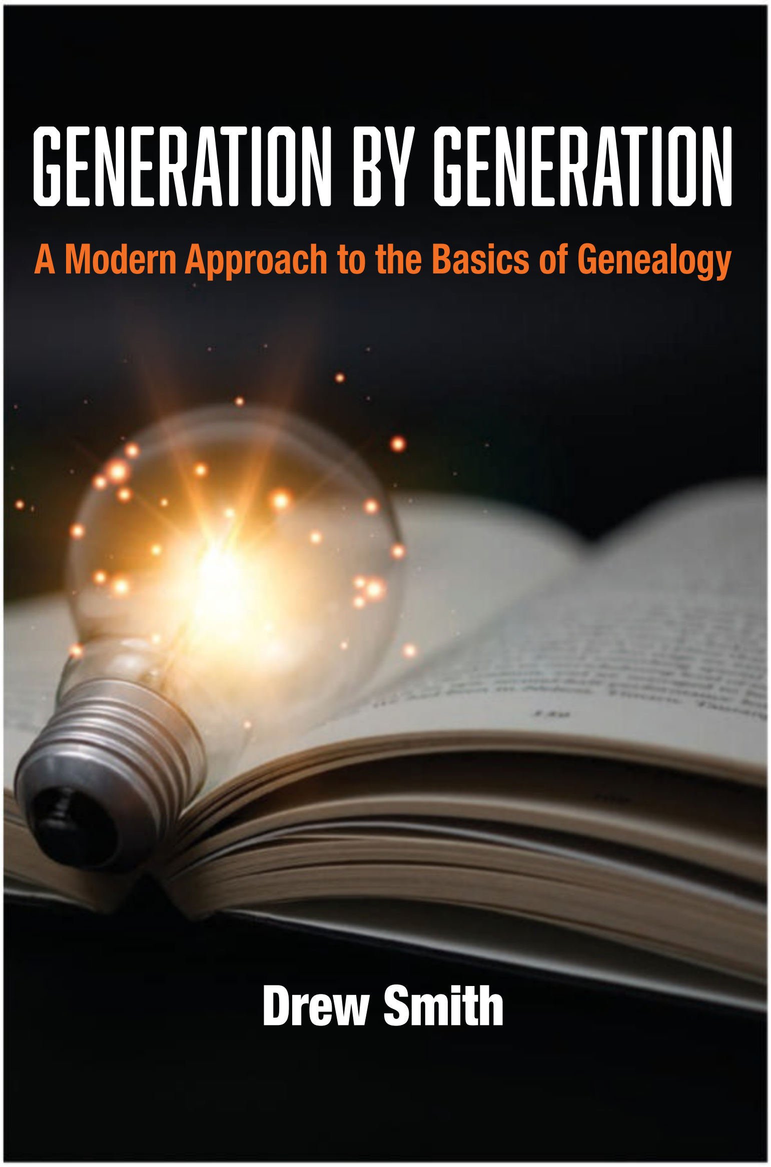
As you might expect, Isaksson's creations embody the influences of her journey from an early appreciation of gold, through the glassblowing years in Sweden, a life part-lived in Scotland, courses with experts from across the world and a transformational period lived in India. When she isn't blowing glass and sculpting its hot, molten shapes she is casting it in depressions pressed into sand - the shapes themselves being formed with objects such as fragmented bricks and large rocks that she finds during dog walks in the countryside. She describes her work as, "Simple and unfussy, with the sleek elegance of Scandinavian shapes, coloured by the places I have experienced and where I have lived."

On the shelves of her studio, I see gold-crowned, two-toned dewdrops, rock-pool ornaments bearing the turquoise colour of Hebridean waters, and 'Scotland in a Droplet' paperweights - where watery blues flow over undulating sands to meet fields of bright heather along with further exotic colours carried by eastern currents and influences. Sand-cast rocks with blown shards stand like chunks of the frozen north or, perhaps, they are hewn rocks borne of childhood memories where a geologist once sought gold. However you look at Isaksson's work, it is the elegant, inspiring and evocative product of a master designer, maker and artist.

www.elinisakssonglass.com
www.tomlanglandsphotography.com

Photo credit - Shannon Tofts Photography

CELTIC ROOTS



Generation By Generation

By Drew Smith

Newcomers to the hobby of genealogy usually take the plunge on a whim. They may rely solely on their Web browser to identify sought-after ancestors. They may plunk down some cash for DNA testing. The problem all beginners run into, however, is “Where do I go from here?” What if I don’t find what I’m looking for on the Internet?”

Fortunately, Generation by Generation: A Modern Approach to the Basics of Genealogy, by Drew Smith, answers these questions with an entirely fresh method to the subject.

Generation by Generation is divided into two parts. Part I (“For All Generations-Preparing to Research”) discusses family relationships, naming practices, genealogy software, existing research, and DNA testing. Part II (“Generation by Generation—Doing the Research”) describes the major genealogy websites and then explains the most relevant records for all U.S. generations from the present day back to the colonial era. For example, Chapter 10 covers the period 1880-1850, and includes records for enslaved people and the American Civil War.

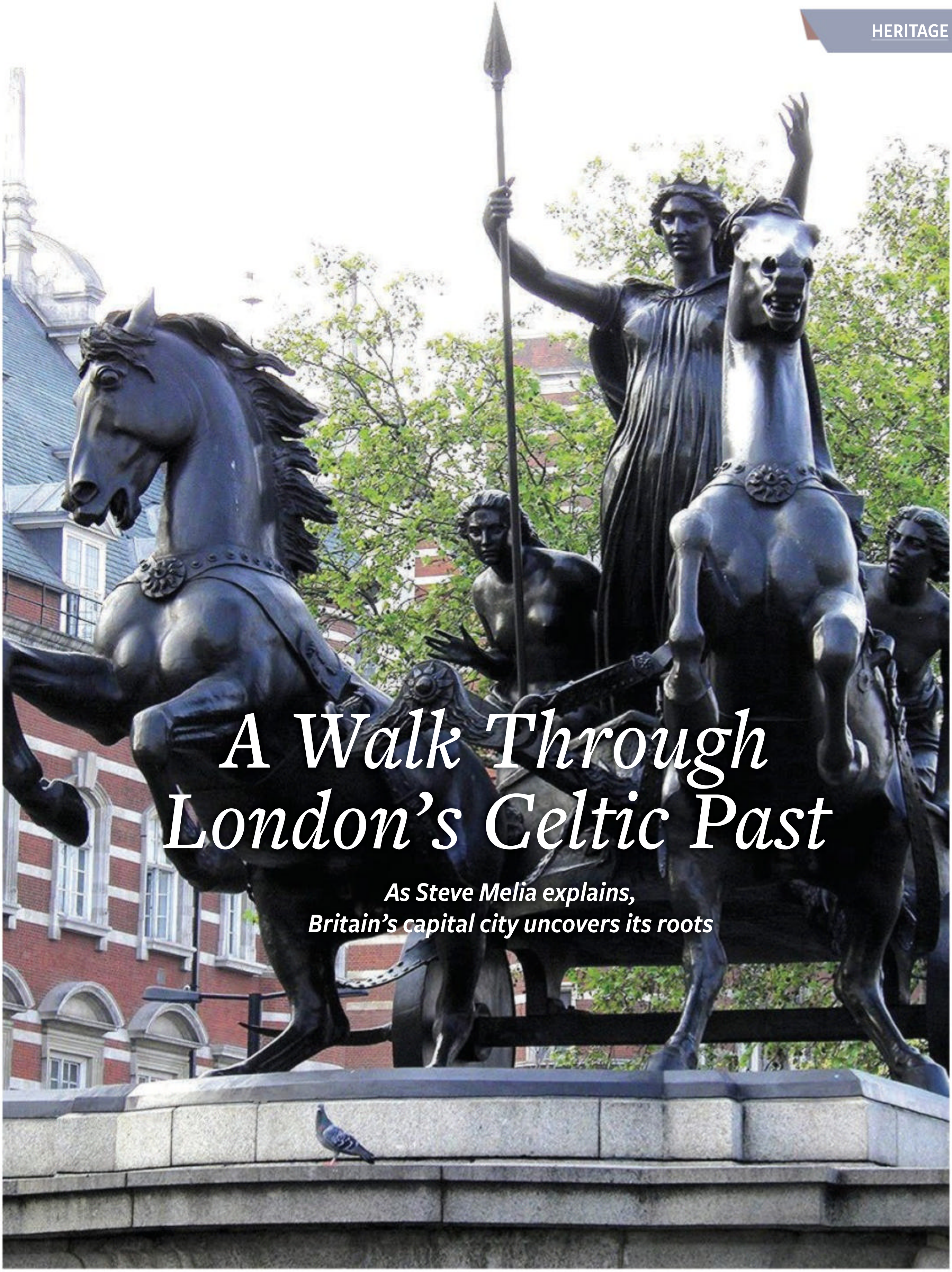
Written by an expert genealogist equally conversant with traditional search methods and the digital world. Generation by Generation is a beginner’s book like no other.

176 pp., profusely illus., indexed, paper. 2023.
ISBN 9780806321271 $29.95

Genealogical.com

3600 Clipper Mill Rd., Suite 229, Baltimore, MD 21211
U.S. customers, please order from www.genealogical.com • Canadian customers, please order from Amazon.ca • British Isles customers, please order from Amazon.co.uk

Check out all the Scottish, Irish, and Welsh publications at Genealogical.com!



A Walk Through London's Celtic Past

As Steve Melia explains,
Britain's capital city uncovers its roots

LONDON
City Map
Borough Area
Motorways
Major Road
Railway
Rivers
Point of Interest
Copyright © BurningCompass.Com. All Rights Reserved

Two of the most famous examples of Iron Age Celtic art, the Battersea Shield and the Waterloo Horned Helmet, were dredged from the mud of the River Thames during the 19th Century. A short walk along the riverbank between the two sites takes you through the heart of central London, past a monument to Boudicca (or Boadicea) - a Celtic queen who led a rebellion against the Romans. Today the shield and helmet can be seen in the British Museum, not far from where they were found. Both the objects and the rebellion have influenced Britain's views of its Celtic past.

In 1857, the British Museum purchased an elaborately decorated bronze shield, from Henry Briggs - "a labourer" who "made a steady income selling artefacts mainly or exclusively from the Thames." The price, £40, was a year's wages for many working-class people. The British Archaeological Society reported that "the exact spot has been most jealously concealed by both workmen and curiosity dealers". Through covert means, they discovered that the shield was found amongst skulls and weapons near a bridge under construction, Chelsea Bridge, where I planned to begin my walk.

The shield was dated to the late Iron Age when Britain was occupied by Celtic-speaking peoples. Southeast Britain is generally flatter than the North and West, with more fertile soils supporting denser populations and generating greater wealth.

There were settlements and hillforts around London, though nothing we would now recognize as a town or city. The shortest crossings from continental Europe lie to the southeast, so the region was the first target for the Roman invasions, which began under Julius Caesar in 55BC.

I wonder what he would think of Southeast England today. It is one of the most densely populated regions in Europe. My train journey to London took me past dozens of redevelopment sites, where tower blocks are replacing suburban housing. During the 1980s and early 1990s I lived all around London, in suburbs and villages in the greenbelt which surround the city. Back then, London was a filthy place and, after a few hours, your nose would fill with black soot. I used to come in for meetings or evenings out, but never to go walking.

Much has changed since then; successive mayors have removed traffic from many of the central areas and, in 1996, a national walking trail was opened along the River Thames. I arrived at Chelsea Bridge on a sunny February morning. The view across the river, towards the southern bank, is dominated by the old Battersea Power Station, where my grandfather used to work. It closed down in 1983 and is being redeveloped with cafes and restaurants on the ground floor and expensive flats above. I crossed over the bridge, which has also been replaced since the 19th Century.

A couple of barges and a Victorian sewage pumping station, built in Italianate style, are all that remains of old London on this stretch of the river.

Standing on the plaza in front of the power station I looked back towards the bridge and the water where the shield was found. Who threw it there, and why? Some historians speculated that it was used in battle against the Romans, but it shows no signs of battle damage. Today, archaeologists believe that it was probably a "votive offering" - thrown into the water in a religious rite, though to which gods, and for what reasons, we can only speculate.

The Thames Path runs along both sides of the river; I decided to follow the southern bank to Waterloo Bridge, where the helmet was found, and then to double back, to finish by the Boudiccan monument on the northern side - a walk of about 7 km.

> *More than any other European capital, London has always been a commercial city, shaped and reshaped by the ebb and flow of money.*

Before Boudicca's rebellion, the Roman writer Tacitus described it as "a busy centre, chiefly through its crowd of merchants and stores." Today, its central areas are rapidly growing skywards, increasingly resembling North American cities. Heading downstream from Battersea, the Thames Path diverts around one of many construction sites. It briefly joins a main road, near the U.S. Embassy - the new one which President Trump famously refused to inaugurate.

The path returns to the riverbank by a wharf with a few houseboats, looking like old relics amongst the glass towers and smart restaurants. At Vauxhall Bridge, the path diverts again, behind the headquarters of MI6, home of the real-life successors to James Bond. After the next bridge some of London's best-known buildings come into sight. To the right is Lambeth Palace, home of the Archbishop of Canterbury, on the opposite bank the Houses of Parliament.

Beyond the next bridge, the London Eye stands in front of the Old County Hall. The Eye is a huge Ferris wheel, installed as a temporary attraction for the Millennium, but later made permanent. County Hall is now home to several tourist attractions and this

British Museum

area certainly attracts many visitors, along with street sellers and performers vying for their attention.

A little further, a footbridge offers the best viewpoint across the water where the horned helmet was found in 1868, during routine dredging of the river. Waterloo Bridge has also been replaced since then. The view beyond it is more impressive than the bridge itself, with the dome of St Paul's Cathedral surrounded by the tallest of London's new skyscrapers.

The Boudiccan monument stands on the corner of Westminster Bridge, facing the tower of Big Ben, with a kiosk pressed against it. The warrior queen is flanked in her chariot by two daughters, who had their own reasons for wanting revenge against the Romans. An inscription on the side explains that it was erected in 1902, but does not mention that the sculptor, Thomas Thorneycroft, made the original model 50 years earlier. As he lacked the funds to cast it in bronze, he would not live to see its triumphant installation.

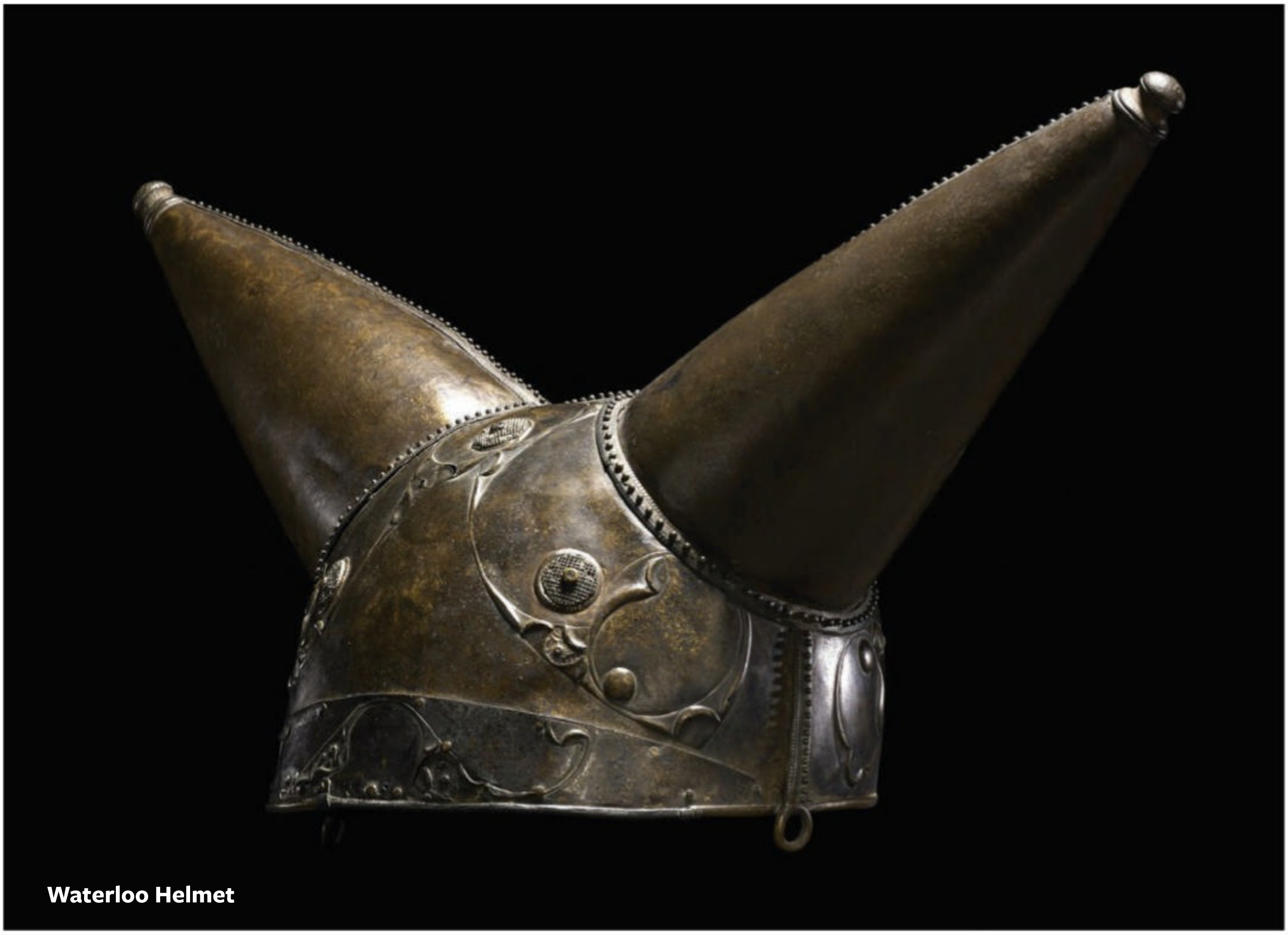
The British Museum, where I went the following morning, is only 15 minutes walk from Waterloo Bridge. Its imposing neo-classical building was completed in 1852, shortly before it acquired the shield and helmet. Its impressive collection has been a source of national pride but also accusations of imperial looting. At least the articles I had come to see were found nearby.

The British Museum confronts you with distractions as soon as you step into its galleries; I passed Egyptian mummies and Assyrian winged lions to reach Room 50, which houses the Iron Age collection. The shield and helmet were more impressive in real life than the photographs convey. The notes explain that the shield "would have had a highly polished, shiny surface" but it looks surprisingly bright as it is. What remains is only the frontispiece of a larger wooden shield, which has rotted away.

Within several of the circles on its surface you can just make out some red material, which is much brighter in real life. It is an opaque form of glass. This swirling style of decoration often disguises stylised images of plants, animals or even people. Ian Stead, a former curator, claimed to see eyes, lips and snail shells in the decoration of the shield. You have to use your imagination to see those, but you can see animal forms, stylized in a similar way, on some of the other shields in the same collection.

> *That artistic style is known as the La Tène style, after La Tène in Switzerland, which I visited and wrote about last year.*

The La Tène collection, also believed to be votive offerings, was recovered from Lake Neuchatel in 1857, the same year as the Battersea Shield. That coincidence helped to create a view of Celtic art and culture, originating in central Europe and migrating with Celtic peoples to Britain and Ireland, which remained influential through much of the 20th Century. Today, most archaeologists believe those styles arrived through trade, rather than movement of peoples.

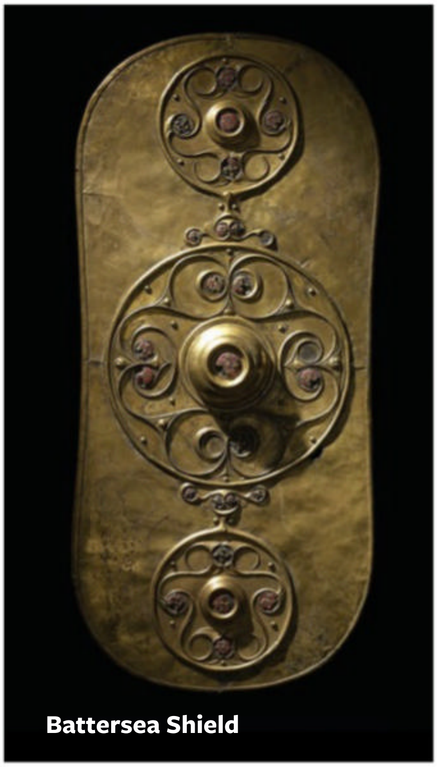


Waterloo Helmet

Horned helmets have also been misunderstood and misrepresented in the past. The stereotype of Vikings with horns was invented by artists in the 19th century. There are a few contemporary images of Celtic warriors wearing horned helmets, but only two have been found in Europe - the other one in Bulgaria. They both seem more ceremonial than protective. The Waterloo helmet would be too small for most adult men. Was it ever worn, or was it made as an offering to the gods? We do not know.

The next room, devoted to the Roman era, has two objects linked to the Boudiccan rebellion. One is an eyeless bronze head of Emperor Nero. It was also found in a river, in Suffolk, in Boudicca's territory. A note explains that it may have been torn off a statue during the rebellion. The other object is the tomb of Classicianus, a Romanized Celt, who replaced the governor of Britannia after the rebellion.

Like many colonizers, the Romans spread their domination through a mixture of brute force, assimilation of local elites, and indirect rule through client kings. One of these, Prasutagas, was King of the Iceni and husband of Boudicca, in the region northeast of London, known today as East Anglia. In 60 AD he died, bequeathing his kingdom to both his daughters and the Roman Emperor, hoping to maintain his family's position.



Battersea Shield

What happened next is still disputed. The only written sources we have come from Roman writers, who disagree on some details, but archaeological evidence corroborates the destruction they describe. According to Tacitus, the colonial authorities rejected Prasutagas's offer, seized his lands, flogged Boudicca, raped his daughters, and enslaved the rest of his family. The Romans often perceived the higher status of women in Celtic societies as a strange anomaly. Casius Dio describes Boudicca as "possessed of greater intelligence than often belongs to a woman." He says she "terrified all beholders" as she roused her people to attack the occupiers.

Later writers would present their rebellion as a pan-British fight for liberation, elevating Boudicca to the status of national hero. Journalists frequently compared Prime

Steve Melia at the tomb of Classicianus

Minister Margaret Thatcher (no friend of the Celtic nations) to Boudicca.

> *Whether any sense of British, or Celtic, identity existed back then is questionable, but some other peoples did join the Iceni army.*

Their first target was Camulodonum (Colchester), capital of Roman Britannia and a colony for military veterans who acted "as though they had received a free gift of the entire country driving the natives from their homes [and] ejecting them from their lands." The hated colonists took refuge in the temple of Claudius, where they held out for two days until the Britons stormed the building, slaughtered everyone inside and destroyed the town.

At that time, most of the Roman armies in Britannia were fighting over 200 miles away in Anglesey, stronghold of the Druids. When word reached their commander, Suetonius, he ordered most of them to march south. A few days later he arrived in Londinium (London), where he evacuated those able to leave before the Iceni army arrived and destroyed it too.

Meanwhile, the main body of troops was moving towards an advantageous site to confront the enemy. After centuries of searching and speculation, we still do not know its location, but we do know the outcome: a total Roman victory. In her final speech, Boudicca had told her troops that "they must conquer or fall. Such was the settled purpose of a woman" whereas "the men might live and be slaves." According to Tacitus, she poisoned herself, joining a long list of Celtic leaders who tried, but ultimately failed, to resist the might of the Roman Empire.

I had already begun investigating an earlier British resistance leader: Caratacus. His story also begins in Southeast Britain, moves to Wales and then to Rome. Standing in the Roman room of the British Museum I resolved to go where so many of these stories end - to Rome itself.

www.stevemelia.co.uk

Micro-Group Tours of Scotland & Ireland

IT'S CELTIC TIME!

ANCIENT SCOTLAND

$3,166*

- Orkney Islands
- Stenness & Brodgar
- Skara Brae
- Sheila Fleet
- Kilmartin Glen
- Shopping & Whisky
- Medieval St Andrews

OUTLANDER IMMERSION

$3,293*

- Gwyllyn the Bard
- Castle Leoch
- Craigh na Dun
- Culloden Battlefield
- Clava Cairns
- Lallybroch
- Period Costumes

OUTLANDER REDOUX

$2,978*

- Jacobite Steam Train
- Isle of Skye
- Eilean Donan Castle
- Glencoe
- Rosslyn Chapel
- Preston Mill
- Glencorse Old Kirk

Includes: All accommodations (8 nts), 2/3 dinners, entrance fees, Scottish Guide/Driver in a 9 pax van

Escape to the Wildside

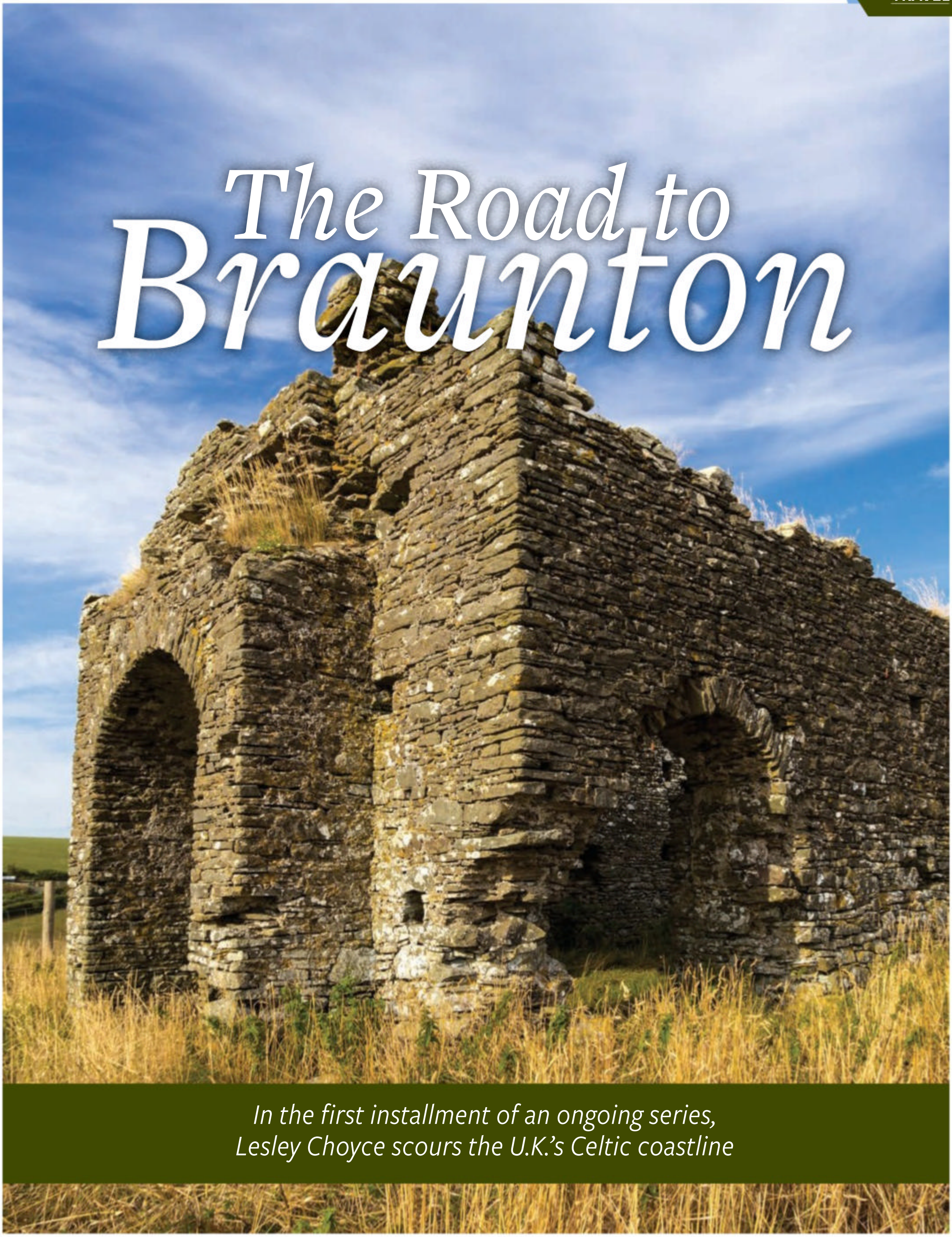
Indulge in Outlandish Fantasies

☎ **Book Now**
+1 720 320 4943

More Information
www.celtictime.com

It's Celtic Time! is a division of A Happy Place Travel

*prices starting at



The Road to Braunton

In the first installment of an ongoing series, Lesley Choyce scours the U.K.'s Celtic coastline

BLACK HORSE INN
Traditional Ales
ER & CIDER FESTIVAL
2 RUMP STEAKS PLUS A BOTTLE OF MERLOT

Black Horse Inn

My wife Linda and I tend to travel to coastal locations - probably because we like oceans - though we don't tend to want to go anywhere too posh or crowded or fashionable if we can help it. After many coastal junkets to the United Kingdom, I came to the conclusion that I had not properly surveyed the shoreline of North Devon and thus a pilgrimage to this, yet another slab of Celtic coast, was in order. We zeroed in on the town of Braunton, although I would later be corrected by locals that it was not properly a town, but a village.

According to brauntoncountrysidecentre.org, "Braunton has the reputation of being the 'largest village in England.' This is not actually true, although it does have the highest population of all villages in England at approximately 10,000 residents." Somewhere in the dense and bewildering bureaucracies of the United Kingdom, I assume, there is a committee that decides what community is a village and what is a town or a city and it's not my business to sort out such a complex undertaking. However, I still found it curious that the community was holding onto bragging rights as being the largest village, even if it wasn't true, and to me it seemed that the whole point of a village was that it was comfortably small, and not overly large.

Such were the thoughts going through my head as we flew on a blissful daytime flight from Halifax to Heathrow, ultimately arriving rested and eager to get on with village life in a house that was once the summer residence of a former prime minister.

Once snug in our rental car, we were out onto the now dark and dangerous roads of England in torrential blinding rain. "Stay left," my good wife and life coach kept reminding me, although that became much easier once out on the M4 and heading towards Wales. As the rain continued and I grew road weary, we abandoned the motorway in Reading and sought refuge in the local Premier Inn only to discover that there were no beds there for us. Bloody hell, as they say over there.

We were starving now, and it was late but the only food and beverage to be had was at a Shell petrol station with an all-night convenience store. The doors to the place, however, were locked and we had to order from a surly lad behind a glass window, pointing at items inside the store - ending up with two cans of Budweiser beer (such a travesty in England) and two joyless ham sandwiches for our first meal in England. The food and drink were served to us through a steel drawer like they use at drive-in banks.

After that, the evening went further downhill. Tired and cranky, we pulled into the Hilton just off the M4 exit there in Reading. The staff immediately recognized two weary, desperate travelers. We were told that no "regular" rooms were available, and we had to pay for a "premium" room, which was exorbitant. The good news, however, was that all premium rooms came with various amenities including a free stocked mini-fridge that we could avail. So, it seemed there was a silver lining to the cost. Unfortunately for us, there was nothing at all in the mini-fridge and it was not even plugged in. There was nothing even slightly premium about the room and when I pointed this out that evening and later the next morning, I received a shrug and lackadaisical apology. If you ever find yourself in Reading, home of

Lesley and Linda

COAST PATH AND
TARKA TRAIL TO
BRAUNTON 9 MILES

the Museum of English Rural Life, be sure to steer clear of the Hilton.

Now that I have that off my chest, I should quote from Linda's journal concerning the following morning: "Great uneventful drive to Devon," which pretty much sums it up, except that, somewhere in a layby on the way we both scoffed down hot Cornish pasties which suddenly made the whole weary travelling effort worthwhile. We turned south on the M5, the traffic thinned, the sun came out and we found the drive along A361 to Barnstaple downright pleasant.

> *In case you are wondering, Barnstaple is the largest town in North Devon and do keep in mind that North Devon is distinct from South Devon, so it is important to folks living thereabouts that you don't get the two mixed up.*

But Barnstaple, also claiming to be the "oldest borough" in the region, looked more like a city to me. There was an incredibly ugly edifice near the bridge over the River Taw which I presume to be the Civic Centre that devonlive.com has called "one of the ugliest in Devon." I later learned that Barnstaple has the highest crime rate in Devon at 93 crimes per 1,000 citizens.

I know I'm being a bit harsh to the town considering I was only driving through, and so I made a pact to return there one day to find something nice to say about the place whose name goes back to at least the tenth century. In Old English it was bearde stapol meaning "battle axe pillar." The town also has a rather charming Pannier Market which one visitor noted was a "nice little market with arts and crafts and various other stalls." It did have a nice stretch of river but it wasn't exactly on the coast, so we breezed on through to our destination - Braunton.

William Ewart Gladstone

Braunton was a busy little town, or, I mean, village. We found our rental home, Gladstone House, right where it was supposed to be, next to the 400-year-old Black Horse pub. I was probably giddy with excitement to have a pub right next door and, as we entered our rental home, Linda admitted that she picked this house because the reviews of the food next door were sensational.

Gladstone House was a delightful brick building with a small front yard and wrought iron yard gate on a narrow street - Church Street with the church's old graveyard just across from us. Apparently, St. Brannock (whose name was given to the church) came here from Wales in the sixth century to create a monastery. One story stated that he arrived on a donkey, but a more interesting version suggests that he "floated across the Bristol Channel from Wales in a lech which was a stone coffin that Celtic saints were said to take along with them on pilgrimages." This according to a hagiographer named Zteve T. Evans.

It is said that the good saint's first church was built on a hill above where we were staying, but for some reason, it didn't last long, and he had a dream to build a new edifice whenever he came across a location with a pig and seven piglets. Apparently, he saw the pig family nearby and constructed a more solid sanctuary for his flock. That church is long gone but the one still standing is respectfully old, dating back to the 13th century.

Braunton wasn't even a village, of course, when St. B arrived, and he considered the locals as pagans that he would go about converting, since that's what monks did in those long-gone days. He mostly did a bang-up job to Christianize that populace, except for a

St Brannock's Church

handful of hungry ruffians who supposedly stole the clergyman's favourite cow.

According to Zteve, my personal patron saint of saints, the louts cut up the cow and tried to stew it in a big pot but could not get the fire hot enough to cook the meat. Brannock must have gotten wind of this theft and the ensuing barbecue party, calling out the cow's name which made the cow pull itself back together and out of the pot, returning to life and health. And if you don't believe that, there is a carving in one of the church pews depicting the event as evidence it really happened.

> *We walked through the church cemetery to get a feel for the place and, as was my habit, I began reading the names and inscriptions on the headstones out loud.*

A small brook threads through this green, leafy sanctified place. It was peaceful and beautiful and made me wonder why we don't create cemeteries like that anymore, since they seem like grand places to experience eternity once the breath ceases to pass through our lips. I probably said something like that out loud too because Linda grabbed my arm and said we better get out of there to the pub before I lectured further.

Well, the Black Horse was interesting but not what we expected. It felt old and smelled old, which I approve of. And we were the only patrons there. The barkeep was a youngish, bearded chap who told us right off that they didn't serve food there anymore when we asked for a menu. This, despite what is said on TripAdvisor about the heavenly curry. Fortunately, they did have beer, Timothy Taylor's Landlord Pale Ale to be exact, and it did the job. It was after all considered a "championship beer," although I can't really see how the brewing of beer should be a competitive thing.

But competition, it appeared was important to this pub since there were photographs of tug-of-war events on the wall, many of them looking quite old. Apparently, the pub has had a team for many years and won its fair share of tugging events. But when I asked the bar tender about it, he admitted he didn't know that much about the pub or its history, that he was in fact from Brighton and had been brought in to keep the place running while the new owners found the right entrepreneur to lease the place. It turns out that a fair number of franchise companies are buying up small independent pubs in the U.K. and leasing them out suggesting that many of your small local pubs are actually owned by large corporations.

Alas, the beer tasted more or less the same as if it were from a truly local pub, and it was a cozy, happy place but as we waited for more customers to arrive, it appeared to have been abandoned by the community

TIMOTHY TAYLOR'S
LANDLORD
DARK

Timothy Taylor's Landlord Pale Ale

where once it had been considered to be a popular hang-out for locals, both Christian and pagan. Unfortunately, the weather did not permit us to make much use of the skittle alley out back, not that I had any idea what one did in a skittle alley. But that will be for a future adventure, I suppose.

Back home next door, I felt I should find out a bit more about this Gladstone fellow since my British history has always been spotty to say the least.

It turns out that he was a bit of a bastard. In the 1800s he served four different times over twelve years as prime minister. During that time he was vehemently opposed to the abolition of slavery, notably because his family owned over 2,500 slaves in Jamaica and British Guinea. William Ewart Gladstone was born in Liverpool and his parents were Scottish. His politics would have been considered liberal (both lower case and upper case L) and he was quite popular with working class voters, which explains his repeated re-entry into office. Gladstone spoke out for Irish independence or at least for home rule. He was nicknamed "the People's William" or, as he aged, "G.O.M" for Grand Old Man although his detractors claimed it should stand for God's Only Mistake.

When slavery was at last abolished, his family received compensation for their loss to the tune of 106,769 pounds. However, in later life, Gladstone had a change of heart and agreed that the end of slavery was a good thing - in fact, one of the finer things accomplished by the British in that century. He introduced important education reforms but also oversaw the occupation of Egypt by British troops. It is safe to say that he was, by our vision, an odd mix of liberal and not-so-liberal ideas. His name still appears on streets, hotels, and parks in Canada and beyond in the Commonwealth, although his historical star would be a bit tarnished these days.

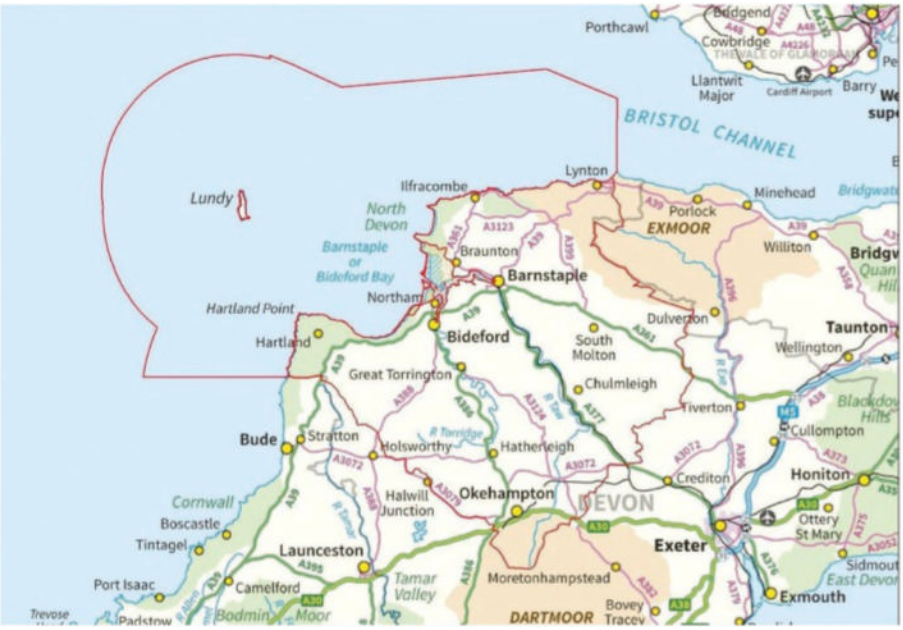
So here we were, sleeping in a house where the famous man once spent time. I couldn't discover how much time he'd actually spent here or why he was here. For politics, sea-bathing, speech-making or just trying to get away from the hustle and bustle of London for a pint or two next door at the Black Horse. I realized that, on occasion, we ended up staying at homes where famous people had supposedly stayed. We had recently booked a stay in Einstein House in Amsterdam - assuming that Einstein had once lived there or at least spent a few days boarding there pondering the workings of the universe. But I think it turned out that he had just attended a meeting there with other physicists. Which wasn't quite the same thing. So, I am now wary of any accommodations with supposedly personal connections to famous figures of history.

Heading to bed that night in Prime Minister Gladstone's sometime abode, we were excited to think of the hiking to be had in nearby Braunton Burrows with its "largest sand dune system in England" and the beach sauntering at Saunton Sands, the trek to Baggy Point, travels to wild Woolacombe, and especially Ilfracombe with its weird naked pregnant woman holding aloft a sword, not to mention the steep descent and ascent at Clovelly.

In fact, as I slipped off into a devilishly delicious Devon sleep, I reckoned that Hilton hell was far behind us and that it only helped to amplify in my mind what a grand little corner of the Celtic world we had found.

I know I get a bit rambly with these reports but it seems that, for me, rambling, getting off course, finding irresistible side trips, curious nonsense and micro-pilgrimages of discovery is what travel is all about. Would you not agree?

www.lesleychoyce.com


Porthcawl
Bridgend
Cowbridge
Llantwit Major
Cardiff Airport
Barry
BRISTOL CHANNEL
Lundy
Lynton
Ilfracombe
North Devon
Porlock
EXMOOR
Minehead
Braunton
Barnstaple or Bideford Bay
Barnstaple
Williton
Northam
Hartland Point
Hartland
Bideford
South Molton
Dulverton
Taunton
Wellington
Great Torrington
Chulmleigh
Tiverton
Cullompton
Blackdown Hills
Bude
Stratton
Holsworthy
Hatherleigh
Crediton
Honiton
Cornwall
Boscastle
Tintagel
Halwill Junction
Okehampton
DEVON
Ottery St Mary
Exeter
Launceston
Port Isaac
Camelford
Tamar Valley
Moretonhampstead
Sidmouth
East Devon
Exmouth
Padstow
Bodmin Moor
DARTMOOR
Bovey Tracey

Tourism Ireland
IT'S TIME TO FOLLOW YOUR HEART

Powerscourt House and Gardens, County Wicklow

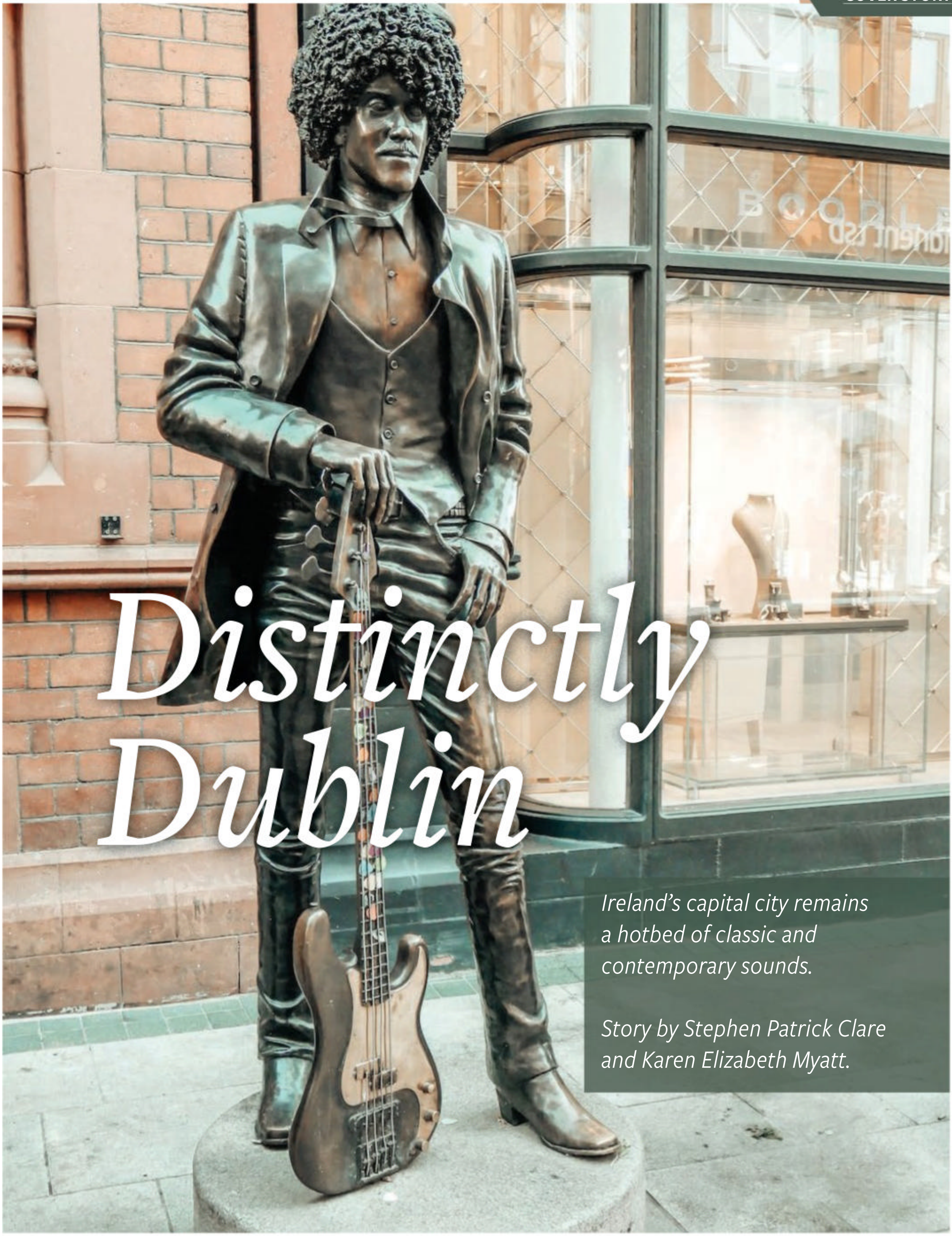
And it's telling you to come home. Home to family, friends, stories. Home to festivals, traditional music, and the Irish pub. Home to majestic landscapes and fabulous feasts.

You know the places. The castles illuminated by fiery sunsets. The tranquil beauty where High Kings once reigned supreme. The cities fusing modern life with legacies that remember the Vikings. The landmarks that pepper the shores, charting tragedy, triumphs and treasures. This is the place where smiles are broad and the 100,000 welcomes are legendary.

They say you should always listen to your heart. Now's the time...

Serving Dublin airport and connecting cities across Canada, Toronto offers year-round direct flights to Ireland.

Find your way home at
Ireland.com



Distinctly Dublin

Ireland's capital city remains a hotbed of classic and contemporary sounds.

Story by Stephen Patrick Clare and Karen Elizabeth Myatt.

ANÚNA

There is no rhyme or reason to the weather in Ireland during the mid-winter months, and Dublin is no exception; a mix of sun and clouds on the best of days, the temperature typically hovers between five and ten degrees Celsius. Most locals dress accordingly, wearing light coats accented by hats, gloves, and scarves. Many, knowingly, carry an umbrella in hand, while others keep a plastic rain poncho folded up in their pocket or purse.

Thankfully, Eire's capital city enjoys a bevy of bustling pubs, cozy cafes, relaxing restaurants, and shops of all sorts where wet and weary walkers can warm up with a proper cuppa' tea, a bowl of chowder, or a glass of Guinness.

Despite the cold and damp, music lovers are lined-up outside the Pepper Cannister Church on the city's south side on a Saturday night, waiting for Dublin vocalist Lisa Lambe to take the stage as part of the 2023 Temple Bar Tradfest.

Originally constructed in the early 1800s, and still formally known as St. Stephen's Church, the Georgian-era edifice has been repurposed in recent years to host an array of cultural events, including musical concerts.

On this night the cathedral is packed with those looking for a spiritual experience of another sort, and Lambe is ready to elevate the audience with a melange of Celtic melodies.

Poignant and poised - and backed by a small band of old-and-new-school players - the former member of Celtic Woman commands the stage with her stunning good looks and fiery red hair. Lambe's lovely lilt hovers over the room, gently caressing listeners' ears and souls with the accent of an angel. The effect is one of transcendence, and for the next two hours it is as if time simply stands still.

After the show, attendees file out into the cool night, eager to find a warm local pub for "a wee bit of the craic" - meaning a few laughs, some gossip, a proper pint of the "black stuff" and, most likely, more live music.

"Thankfully, there is no shortage of those things in Dublin," laughs Kelly Bell (her stage name), an area musician who organizes complimentary music tours for visiting performers. "Especially music - this is one of the great music capitals of the world, and no two corners of the city sound the same."

Sure enough, a modern-day pub crawl in Dublin can be an adventure in sonic archaeology, with the melodies and rhythms of the past permeating the present.

"It's not unlike a choir," notes Bell. "In fact, there is so much music going on most nights that its almost as if all those sounds are blending into one voice."

Many world-renowned voices have called Dublin home over the years. Oscar Wilde, James Joyce, Bram Stoker, Maeve Binchy, and Sally Rooney have all put the city on the literary map, while the likes of Luke Kelly, Phil Lynott, Sinead O'Connor, Bono, Imelda May, and Hozier have surely cemented its musical legacy.

And although music has long been considered a universal language, Dublin's soundscape is both as distinct and as diverse as area accents.

"In that sense," continues Bell, "there is no place like it in the world."

Down by Dublin's docklands district, Windmill Lane Recording Studios remains a siren of soul amidst the multitude of multinational IT megaliths that now tower over the area.

Launched in 1978, the facility's first clients were four young men from the area who called themselves U2. There, the post-punk rockers would record their debut album Boy in 1980. Over the coming years, the band returned to the studio to work on their classic chart-topping releases War, The Joshua Tree, and Achtung Baby.

Other musical artists that have recorded at Windmill Lane include The Rolling Stones, David Bowie, Metallica, Sinead O'Connor, AC/DC, Van Morrison, The Waterboys, Kate Bush, Clannad, Lady Gaga, Depeche Mode, Ed Sheeran, The Chieftains, and many more. The studio has also served as a sound space for numerous notable film scores, including The Commitments, Mission Impossible, My Left Foot, Sing Street, and A River Runs Through It.

While the locale still has its fair share of curious music lovers seeking a slice of that sonic history (public tours are available), its focus is firmly on the here and now.

"There is a tremendous musical heritage here, absolutely," shares co-owner Aidan Alcock, who - along with his business partners Naomi Moore and Tony Perrey - purchased the premise in 2009. "However, this is not a museum - this is a real, working studio where we continue to do all types of audio jobs; mixing, mastering, videography, post-production, advertising jingles, commercial recording, etc. We also now provide educational and mentoring opportunities for young people looking for a career in the recording arts."

Of course, as per its core mandate, the studio continues to attract artists of all musical genres from around the world.

"We've seen it all in here," laughs Moore. "From rock and pop to jazz and classical, hip-hop, blues, gospel, trad…you name it, we've heard it."

In recent years, Moore and her cohorts have experienced the evolution of Dublin's music scene firsthand.

"There is certainly greater diversity today," she shares. "Sure, you can still enjoy an evening of traditional music at a local pub, but on any given night there are lots of alternative options for live music. And, after two years of lockdown due to the COVID-19 pandemic, Dubliners are hungry to get out of the house and let their hair down. In some respects, music has never been so important to this city."

Moore adds that the globalization and digitalization of music might account for part of that renaissance also.

"There is more music available to more people than ever before. With Spotify, YouTube, Netflix soundtracks, and the like, everyone is just a click away from discovering new sounds and styles."

And though the impact of streaming platforms hasn't been a financial boon to most artists, Alcock notes that it has opened the door to cross-cultural creation.

> *"What we are now seeing and hearing here in Dublin, both on the stage and in the studio, is a melange of musical genres."*

"It is fascinating to hear a local rapper incorporating elements of jazz or African rhythms into their songs or hearing a classical choir dive into traditional Celtic folk music."

Dublin-based tenor Gavin Brennan echoes the sentiment.

"There is so much that can be done within Ireland across musical genres, and even other artforms. There is a large amount of music being created in Ireland that isn't necessarily or immediately thought of as Irish music. Irish music has much more to it than the rich traditional strand, and I believe that there is plenty of room for greater incorporation between those different genres."

Brennan, who is also a core member of neo-classical ensemble Anúna, adds that collaborating with other cultures will only enhance the city's rich musical heritage.

"Establishing a common focus and mutual goal with other music genres is a crucial step, as is removing barriers to collaboration. Traditional and contemporary art forms shouldn't be segregated, but rather combined to strengthen and enhance Irish music as a whole."

Liam Ó Maonlaí

Musician Liam Ó Maonlaí expands on the idea.

"I would call it cross-pollination," notes Ó Maonlaí, best known as the frontman for Dublin soul-rockers Hothouse Flowers, whose seminal albums People (1988) and Home (1990) helped to ignite the city's musical rebirth.

"The music scene here has never been static as a form of expression, but it is far more dynamic today than in the past."

Like Moore and Alcock, Ó Maonlaí points to the availability and affordability of technology today for the change in sonic range.

"Anyone can write and record music now," he shares. "You don't need to play an instrument anymore so long as you have a laptop and a few bits of gear. You can even compose songs right on your phone."

While the jury is still out on the digitalization of music, Ó Maonlaí takes no issue with the trend.

"Anything that allows people to be more creative can only be a plus. As an artist, I write and record and perform music because I have to - it is a beautiful and rewarding experience. If technology helps me to do that, then all the better."

Like Dublin itself, the city's soundscape now reflects its international status.

Dr Paul Roe

"It's an exciting time to be a musician here," shares Paul Roe, a composer, arranger, professor, and lecturer at both the Royal Irish Academy of Music and at the Technical University of Dublin who specializes in musical collaboration.

"There is a lot going on all across the city all year round - music festivals, live concerts, recordings. And much of it has a multicultural flavour, which - for me, as a player - means a greater variety of collaboration opportunities."

Much of Dublin's musical growth, he muses, is rooted in the city's economic evolution.

"We can definitely draw a line from the Celtic Tiger years (mid 1990s to late 2000s), when people were swarming the city from other parts of the world - looking for jobs or to go to school - to where we are at today. Things slowed down a bit during the banking crisis (2008), and certainly due to the pandemic, but it has really jump-started again over the past 12-18 months."

While immigration remains a topic of some debate in Dublin, and across Ireland, Roe only sees the upside of that socio-cultural expansion.

"Well, for one thing, the food is better here now," he smiles, with a nod to the diversity of Dublin's modern menus. "And the same can be said for music. When people arrive from other countries, be it as permanent residents or as students or as visitors, they bring their customs and traditions with them. Sooner or later, those sounds weave different threads into the city's musical tapestry. As a result, we now have an amazing array of diverse voices that better reflects who we are today as a population."

Jaime Jones concurs.

"When I moved here (from the USA) what struck me most, at least in Dublin, was how vibrant and how diverse the musical life of the city was," says the Associate Professor in Ethnomusicology and Deputy Associate Dean (Undergraduate) in the College of Arts and Humanities at University College Dublin, where she teaches modules on world musics, ethnomusicology, Indian music, popular music, music and religion, and film music.

"And this was true in spite of a lack of infrastructure, lack of funding, and lack of value placed on certain kinds of music making," she continues. "I think it is sometimes still seen as a place to be 'before' London or New York - but there are lots of people making music here who don't necessarily see it as a stepping-stone but a destination. What Dublin does offer is a sort of mid-scale city with more venues and recording spaces than other parts of the country."

She adds that Ireland's multiculturalism has had a positive impact on the musical life of the country.

"There does seem to be more awareness today of an expanded universe of Irish musical practice, particularly one that recognizes the diversity of people living in Ireland. It also means that we need to challenge preconceived notions about 'who gets to be Irish' - and this means it is even more important to highlight genres and musicians that are thriving here that maybe aren't the first association that outsiders would have with Irish culture - hip-hop, drill/trap, samba, etc."

"One thing that I have noticed recently is a blurring of boundaries between trad, underground, and classical music - as in the band Lankum, or the collaboration(s) between someone like Katie Kim and the Crash Ensemble - and this has been really positive. This is down to the intimacy of music scenes in Dublin and overlapping lives and individuals."

Dave Fanning

Dave Fanning says that, in that respect, Ireland - and Dublin in particular - are at a musical crossroads.

"Well, what we are now experiencing here, especially in Dublin, is a sort of cultural identity crisis," notes the long-time, multi-award winning RTE radio host.

"And that's not a bad thing," he continues. "Sure, there are always those who are going to yearn for the 'good old days' of Irish music, be it the trad scene of the 1960s and 1970s - the Dubliners, The Chieftains and so forth - or the 1980s and 1990s with U2, Sinead (O'Connor), The Cranberries, or even more recently with Hozier, Damien Rice, and the whole singer/songwriter vibe. Everyone has a different opinion on what the 'golden age' of Ireland's music scene is, right?

> *"But music, like society, must evolve. What I mean by that is, by its very nature music is organic as it reflects the changing world in which it exists. So, as Dublin grows, so does its music scene."*

As the man who "broke U2" with their first singles in the late 1970s and early 1980s - Fanning has long played a vital role in bringing new Irish music from the streets of Dublin to stages around the world.

"I still keep my ear to the ground," he smiles. "There is so much happening here these days - lots of fresh young talent that is pushing the boundaries of what we know as Irish music."

He points to the city's burgeoning rap and hip-hop scene as an example of that new musical identity.

"There is some really interesting work coming from artists like Sello, Shiv, Rebel Phoenix, and others. Don't get me wrong; I'm not saying all of it is good - let's be honest here, every era has had its share of crap or uninspired music, and with current technology everyone and their dog can put out music - but now we are hearing a lot of sounds and styles that we have never heard before. At the very least it is laying the groundwork for the next generation of artists, so I expect the coming years to be quite creatively fruitful."

As such, Fanning says that the tradition of standing on the shoulders of the city's sonic giants is certain to continue.

"Look at a band like (Dublin-based) Inhaler. That's (Bono's son) Elijah Hewson's band. Yes, they are doing their own thing for sure, but they do sound a lot like early U2. I suppose that is unavoidable, as the proverbial apple never falls too far from the tree. However, they've embraced that influence and have taken the music to new and exciting places. And that is true of all genres here. I mean, look at the impact that Thin Lizzy had on music in Dublin. First of all, the fact that they had a Black frontman (Phil Lynott) was kind of revolutionary at that time (mid-to-late 1970s). And, secondly, the style of music that they played - hard rock - wasn't really a big deal here back in the day, at least on a local level. The fact that one of our own made it to the big leagues was a big deal, however - surely their version of Whiskey in The Jar did put Dublin, and Ireland, on the global musical map. But it was the fact that they opened the doors for future bands to walk through that was their greatest legacy."

One of those bands is Dublin heavy metal quintet Primordial.

"Lizzy were a huge influence," acknowledges the group's singer and frontman Alan Averill, who goes by the stage name Nemthe-anga.

"Without them we likely would never have achieved the kind of success that we have had. In fact, we may never have started the band at all."

Formed in the Dublin's coastal community of Skerries in 1993, Primordial has unleashed nine studio albums and two live recordings of "black metal" over the last three decades.

"We've been a mainstay here for what seems like forever," continues Averill, "and I like to think that we have played some part in the evolution of the city's hard rock scene. Perhaps knowing that we have possibly paved the way for other metal bands here - Mael Mórdha, Coscradh, Geasa, Malthusian - is reward enough for doing what we do."

One of those bands, Cruachan, has dug even deeper into Dublin's musical heritage.

"They were the first that I know of to incorporate elements of Celtic or Irish folk music into their sound," notes Averill. "Some people might argue that they were responsible for the genre we now know as Celtic Metal."

Inspired by traditional Celtic melodies, Cruachan draws heavily upon tales from Celtic mythology for their lyrics.

"The reason why they stuck - and have stuck around for as long as they have (1992-present) - is that there is something there that resonates with listeners," muses Averill. "Perhaps it is the familiarity of those Celtic melody lines - as if it is drawing upon some sort of collective musical memory, something in our Celtic DNA, or - dare I say it - something primordial. Whatever it is, it has struck a chord with metal fans, especially here at home."

Liam Ó Maonlaí says it is a familiar refrain.

> *"You can't deny the Celtic influence on Dublin's modern music scene - it's seeped its way into almost every genre.*

"I've been to seisúns (impromptu music gatherings) at pubs all across the city - well, all over this country, really - and I've jammed with musicians of all backgrounds - rock, jazz, gospel, classical - and they all pick up on the trad vibe immediately. It seems that almost everyone knows how to pick up on a jig and reel. Ok, it hasn't always been pretty, but it is certainly present."

HIgh-Kings

Like Dublin's weather, the city's music scene can be one of extremes.

"Well, we may be Dubs, but in that way we are typically Irish," laughs Ó Maonlaí. "One thing you will notice is that all of our music is either celebratory or maudlin. Like, it is either sunny and warm here or cold and damp and windy - there is very little middle ground. And I would say the same of our music; there is no in-betweens - its either pure joy or sheer misery."

He points to the city's neo-trad music scene as an example of how much music has evolved in recent years.

"Although much of it is firmly rooted in the old-school melodies and form, it is still different from The Chieftains or Planxty or even some contemporary trad artists like The Wolfe Tones or The Young Dubliners."

At the core of Dunlin's neo-trad scene is Temple Bar TradFest, which takes place in-and-around the city's distinct bohemian district each January. More than a series of one-off concerts, TradFest has become the epicenter of Irish music, new and old.

Lisa Lambe

Kila

The 2023 edition was no exception, showcasing the likes of Irish-Nigerian poet/ performer Felispeaks, Dublin jazz-funksters Grooveline, Persian-Dublin quartet Navá, Irish-Congolese guitarist Niwel Tsumbu, Irish-Libyan songwriter Farah Elle, Wexford spoken word artist Sasha Terfous, Irish-Lagos siblings The Akano Rhythm Brothers, and Irish world music ensemble Kíla.

As per the Temple Bar TradFest website, Kíla are heralded as one of Ireland's most innovative and exciting bands. Their unique sound has been ever evolving, rooted in tradition, yet inspired by a myriad of influences and ideas from all around the world. Often defined as contemporary Irish World music, Kíla fuse the effects of their own melodies and Irish (Gaeilge) lyrics, Irish folk instruments such as whistles, fiddles, Uilleann pipes, bones and bodhrán with djembe, congas, drums, mandolins, brass, and acoustic/ electric/ bass guitars. Kíla's eight members come from the differing musical backgrounds of traditional, classical, and rock. The result is a fresh blend of freewheeling instrumentals, furious jigs, and primal rhythms that transcend the traditional boundaries of Irish music.

"Yes, so there is an example of what I am talking about," says Ó Maonlaí. "Here's a band that started off playing mostly traditional Celtic and Irish music in the 1980s that has expanded their sound and repertoire to include influences from around the world. Some of those sounds came from touring and travelling to different countries, while other sounds came to Dublin - perhaps from Africa, Asia, South America, the Middle East. And there is no denying the impact that American music has had on Ireland - in particular, bluegrass and country music are huge here."

> *And while that international influence has pumped new blood into Dublin's musical body in recent years, the pulse of the city's beating heart remains its timeless Celtic rhythms and melodies.*

"There's no escaping it," continues Ó Maonlaí. "It's as much a part of our identity as our poetry, Guinness, and fish 'n' chips. And while we, as a city and a country, have been successful in terms of reflecting these new sounds and styles, most of what you will hear here is still firmly rooted in our traditional music."

To Ó Maonlaí's point, the 2023 Temple

Naomi, Karen and Aidan at Windmill Lane

Primordial

Bar TradFest featured an abundance of local and area acts performing old-school Celtic tunes, including Sean Keane, Dervish, Matt Molloy, JigJam, Storcha Costello, Amach is Amach, Muireann Nic Amhlaoibh, and dozens of others.

"Traditional folk music is still the biggest thing happening in Dublin," says Darren Holden of Irish quartet The High Kings, who celebrated their tenth anniversary in 2018.

The Dublin-based band, comprised of four tried-and-true Irish performers - Holden, pub scene mainstays Finbarr Clancy and Martin Furey, and Paul O'Brien - was brought together by Dave Kavanagh, the manager of Celtic Woman, in an effort to rekindle the spirit of 1960s folk and traditional music.

"He wanted four very strong vocalists, and four guys with a bit of charisma, personality and presence," says Holden. "As soon as we started singing together, we knew we had something quite special going on. It really felt right. And it still does."

Though the band was cautious that their contemporary brand of Irish folk could breakthrough in a very competitive music scene, they recorded their debut album in 2008 anyway.

"We were told to expect a bit of a slog, but it went directly to number two on the charts after its release," recalls the multi-instrumentalist, still sounding somewhat surprised.

The timing, it appears, was right, as bands like Mumford and Sons, The Avett Brothers, and a slew of other independent artists signalled a folk revival of sorts across the music industry.

The High Kings, notes Holden, fit that bill, having cut their teeth on traditional Irish tunes.

"If you walked into any old Irish bar or pub back in the 1950s, 1960s, or 1970s, you were absolutely guaranteed to have a ballad session going on - a bunch of guys sitting around a little table with banjos and guitars and bouzoukis and whatnot, with pints of Guinness all over the place. We wanted to take all of that, that quaintness, and our whole 'old Irish charm' and bring it to arena-sized stages."

And though mega-musical artists like The High Kings, Celtic Thunder, Celtic Woman, etc. - not to mention the epic spectacle that is Riverdance - have all brought a wee bit of Eire (an no doubt a few tears and longings for ye' old country) to audiences around the world, there is simply no substitute for home turf.

"It is said that Guinness isn't the same outside of Dublin and I believe that is true of our music," says Kelly Bell as the sun peeks out from behind the clouds. "As with Guinness, the city's music scene is unique, one of a kind. And, like Guinness again, there are many variations of that flavour, but - at its core - it is immediately familiar.

"So, musically speaking anyway, Dublin is now perhaps a bit of a dichotomy - it has become both diverse and distinct at once. The real beauty is in hearing all these individual voices come together as a choir."

DUBLIN
Fast Facts

Name: From the Irish word Duibhlinn, meaning "Black Pool"

Founded: Gaels (7th century), Vikings (9th century)

Incorporated: 1982

Size: 117.8 Square Kilometres (45.5 sq mi)

Population: 588,233 (City), 1,417,700 (Metro), 2,073,459 (Greater Dublin)

Demography: Caucasian (86.2%), Asian (4.9%), Black (2%), Other (6.9%)

Religion: Catholic (77.8%), Church of Ireland (2.7%), Other (9.4%), None (10.1%)

Economy: Tourism, IT, Financial Services, Manufacturing, Arts

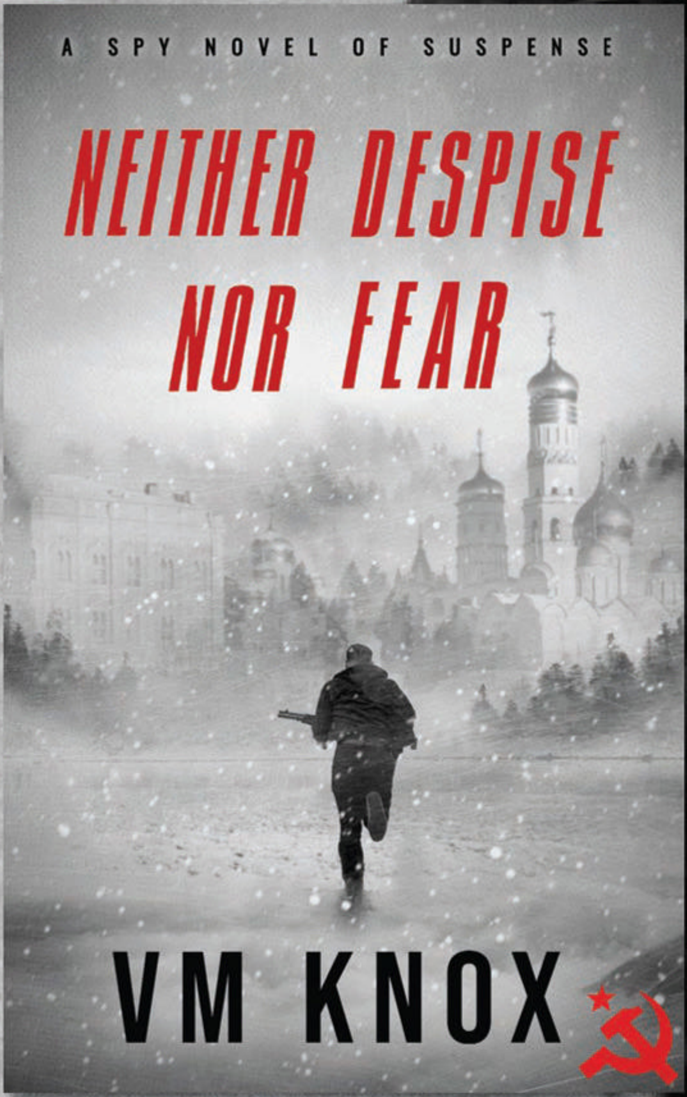
Dublin's Top Ten Sites

- The Guinness Storehouse
- St Patrick's and Christ Church Cathedrals
- The Book of Kells and Trinity College
- EPIC The Irish Emigration Museum
- Dublin Castle
- St. Stephen's Green
- General Post Office
- Kilmainham Gaol
- Glasnevin Cemetery
- Little Museum of Dublin

Dublin's Top Ten Pubs

- The Brazen Head
- Toners
- The Cobblestone
- The Blue Light
- Temple Bar
- Davy Byrne's Pub
- John Kavanagh's (aka 'The Gravediggers')
- The Long Hall
- The Black Sheep
- The Palace Bar

"From the best-selling author of The Clement Wisdom Novels comes a thrilling new espionage series"

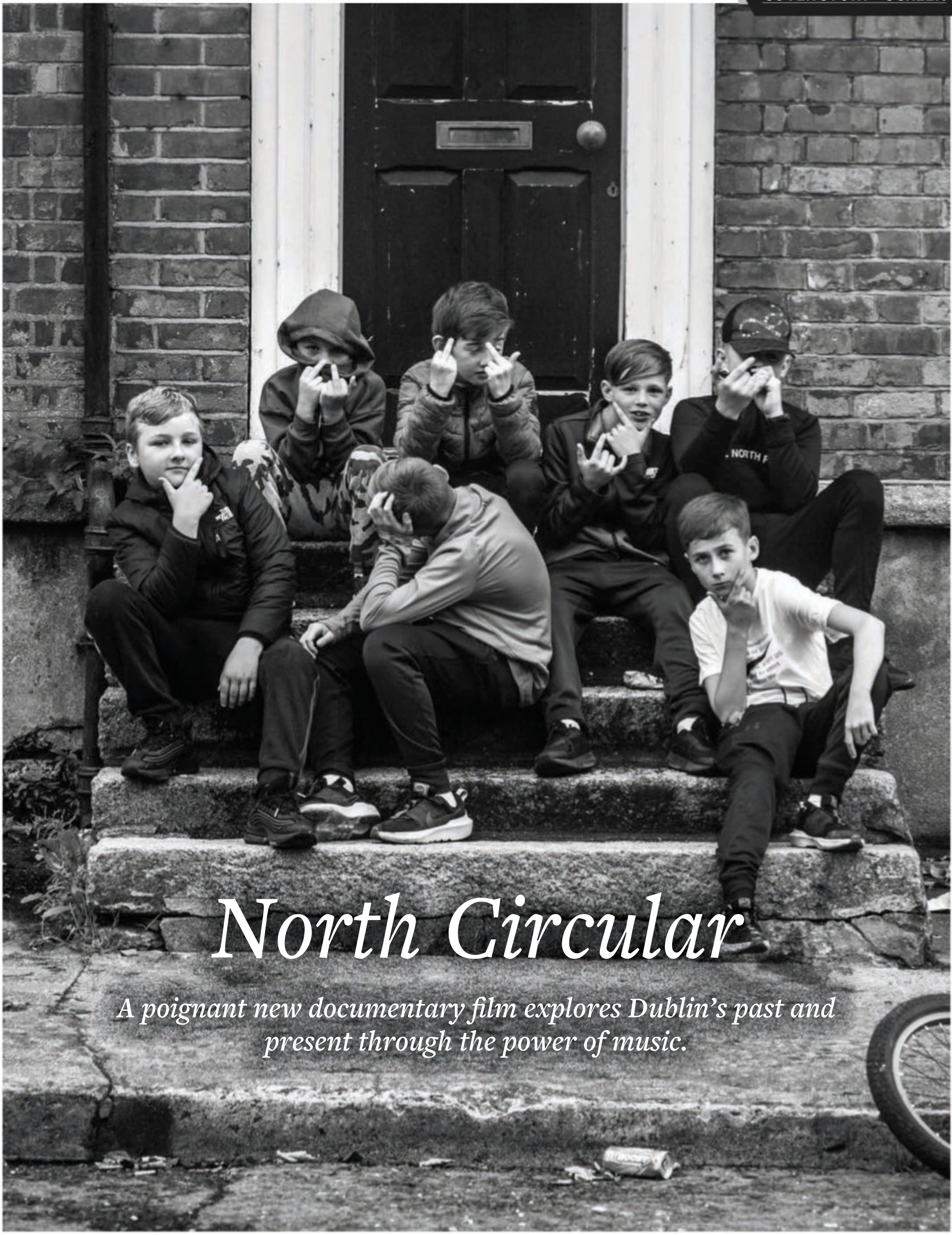


1965 and Alistair Quinn is sixteen. Making a sudden and life-changing decision, he runs away from his prestigious North London school and heads straight for the bright lights of Soho. In a brothel there he meets a prominent politician and a Soviet KGB officer; one MI5 and the CIA hope to turn double agent. Recruited into MI5, he becomes embroiled in a high stakes mission of deception, treachery and death where no one is who they seem. Not even the closest relative.

Available in Kindle and paperback
from online book sellers

www.knoxauthor.com

vmknoxauthor@gmail.com



North Circular

A poignant new documentary film explores Dublin's past and present through the power of music.

"Those in power write the history. Those who struggle write the songs."

Those words appear on the cinema screen just before the closing credits roll-up on North Circular, a new documentary film that chronicles the life and times of Dublin's community of the same name.

"That quote is from the late Dublin singer and song collector Frank Harte," shares the film's writer and director Luke McManus via Zoom. "I thought that it was a fitting way to finish the film. It really ties things up nicely, especially for audiences who don't know the area as well."

For those that have yet to see the flick, the film's website serves up a short synopsis.

A multiple award-winning documentary musical travelling the length of Dublin's fabled North Circular Road, where local characters share their powerful and emotive stories, accompanied by traditional ballads and folk music that add to the narrative. North Circular conjures the ghosts of the past while engaging with the conflicts and celebrations of today, with a little bit of Dublin humour thrown in. Told in black and white 4:3 Academy ratio, the film evokes many narratives from the history of the city and nation, from colonialism to mental health, to the struggle for women's liberation while also engaging with urgent issues of today, including the battle to save the legendary Cobblestone Pub, centre of Dublin's recent folk revival, from destruction at the hands of cynical property developers.

Although only released theatrically in December of 2022, North Circular has already picked up a number of honours, including a Grand Prix Award at Fipadoc 2023, Best Documentary at the 2022 Louth International Film Festival, and a prize at The Spirit of IndieCork Film Festival. The film also received a Special Mention Best Documentary Award at the 2022 Dublin International Film Festival and was an Official Selection at both the 2022 Galway Film Fleadh and the 2022 Sheffield Doc/Fest as well. It recently made its North American debut at the Santa

Barbara International Film Festival.

"We are currently shopping it around to other film festivals around the world," says McManus, who still lives in the North Circular Road neighbourhood of Grangegorman.

"So far, the critics have been very kind, as have audiences, so word seems to be getting out."

Indeed, along with the array of awards, accolades from McManus' peers have been prodigiously positive.

"Moving, poetic, visceral, thoughtful and funny in equal parts," noted Film Network Ireland, while Film in Dublin called it "warm and engaging...equal parts sensitive and celebratory, the film's 85 minutes flies by in a comprehensive view of a variety of lives." Balls.ie described the documentary as "brilliant...a special love letter to the areas found along the road - the great, the good, the bad, and the ugly...beautiful depiction of a complex area of Dublin..."

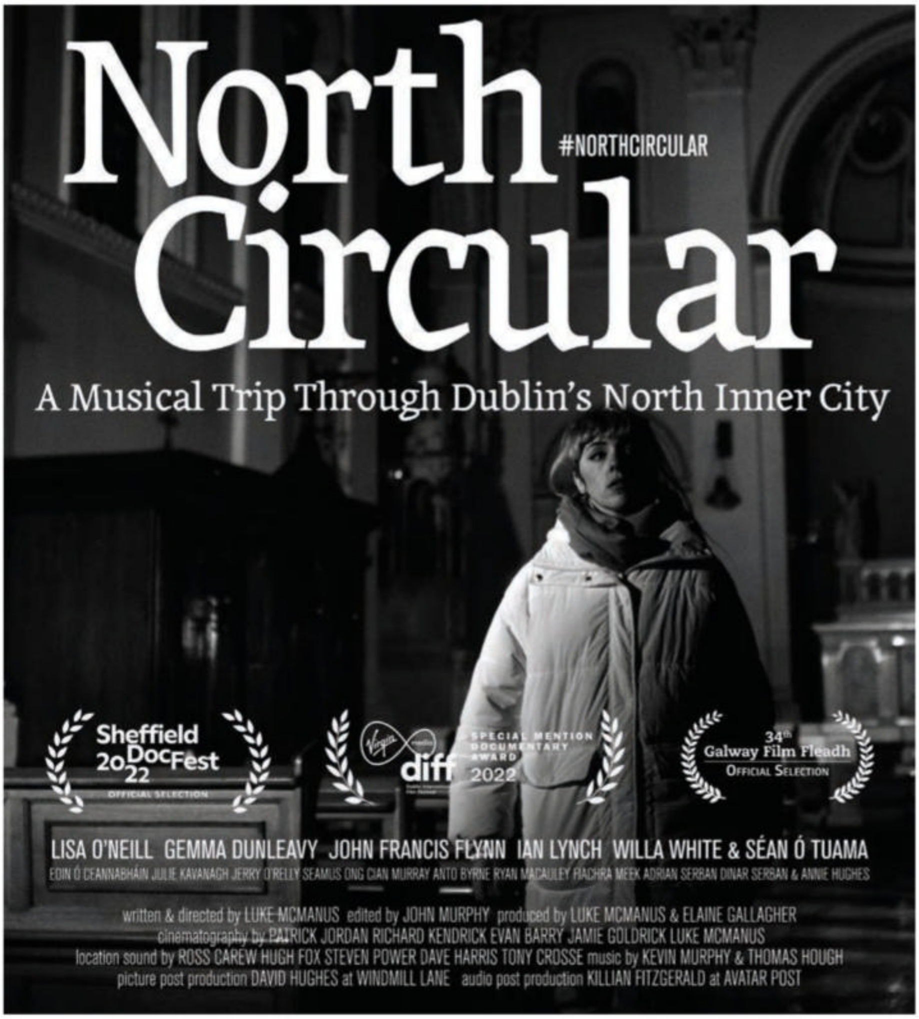
Mainstream media was equally praiseworthy; Variety called the film "beautiful, visually and sonically striking...a heartfelt love letter to Dublin," while The Guardian wrote "resonant, vivid and beautifully shot...pregnant with images and ideas...a film made with real artistry." The Dublin Inquirer shared "a film full of astonishing imagery...a remarkable contemporary document of places, people, lives and times," with The Irish Times adding "a fascinating psychogeography... captivating, positively operatic." John Fardy of Newstalk lauded the film as "a gorgeous, beautiful, important story told with beautiful photography and glorious music."

While McManus has previously produced and directed a number of documentary projects for NBC, Netflix, RTÉ, Virgin Media Television, TG4, NDR/ARD, Al Jazeera and Channel - winning four IFTAs, one Celtic Media Award, and the Radharc Award in the process - he has found all of the acclaim overwhelming.

"The response to the film has certainly been unlike anything that I have ever experienced," he laughs. "It's all a little bit surreal at this point to be honest. I suppose that - being knee-deep in the project for so long - that it was, and still is, sometimes difficult to see the forest for the trees."

His own director's notes dive deep into his own motivations and process.

"North Circular is a personal film. I have lived just off the road itself for two decades and remain fascinated by its variety, by its contradictions, by the competing tensions that it finds within itself."


North Circular
#NORTHCIRCULAR
A Musical Trip Through Dublin's North Inner City
Sheffield DocFest 2022
OFFICIAL SELECTION
Virgin media diff
SPECIAL MENTION DOCUMENTARY AWARD 2022
34th Galway Film Fleadh
Official Selection
LISA O'NEILL GEMMA DUNLEAVY JOHN FRANCIS FLYNN IAN LYNCH WILLA WHITE & SÉAN Ó TUAMA
EOIN Ó CEANNABHÁIN JULIE KAVANAGH JERRY O'RELLY SEAMUS ONG CIAN MURRAY ANTO BYRNE RYAN MACAULEY FIACHRA MEEK ADRIAN SERBAN DINAR SERBAN & ANNIE HUGHES
written & directed by LUKE MCMANUS edited by JOHN MURPHY produced by LUKE MCMANUS & ELAINE GALLAGHER
cinematography by PATRICK JORDAN RICHARD KENDRICK EVAN BARRY JAMIE GOLDRICK LUKE MCMANUS
location sound by ROSS CAREW HUGH FOX STEVEN POWER DAVE HARRIS TONY CROSSE music by KEVIN MURPHY & THOMAS HOUGH
picture post production DAVID HUGHES at WINDMILL LANE audio post production KILLIAN FITZGERALD at AVATAR POST

He adds that it is a film "in a tradition of the great documentaries of urban place, such as Gianfranco Rosi's Sacro GRA and Zed Nelson's The Street - choosing a physically proximate geography to be the thread connecting a diverse collection of narratives and characters."

"In the end, my approach was simply to allow these people to tell their own stories."

The documentary also includes musical performances from artists local to the North Circular, including Séan Ó Túama, Eoghan O'Ceannabháin, Ian Lynch, John Francis Flynn, Gemma Dunleavy, and many others.

"The use of music as a specific technique of storytelling is both an aesthetic and a editorial decision - to make a documentary which combines the musical and the factual film in a way that isn't simply a documentary about music but is more a documentary musical. This narrative form reflects the traditional of musical storytelling and narrative in Dublin.

"Songs play a massive role in the film," he continues. "They had to - I could not have told the story without the right soundtrack."

He muses that the use of black and white imagery reiterates the connection between the values and culture of the past and those of today.

"There is a timeless quality to the challenges that face our characters with yesterday reflecting in their eyes as they live their present lives. There are numerous themes, characters and issues bubbling beneath the surface of the North Circular Road when you walk along it. A certain darkness at times, a celebratory energy at others: this single road encompasses so much diversity of human experience. This film will only ever be a glimpse of life on a couple of moments in the complex history of this multi-faceted place."

www.northcircularfilm.com

canvas

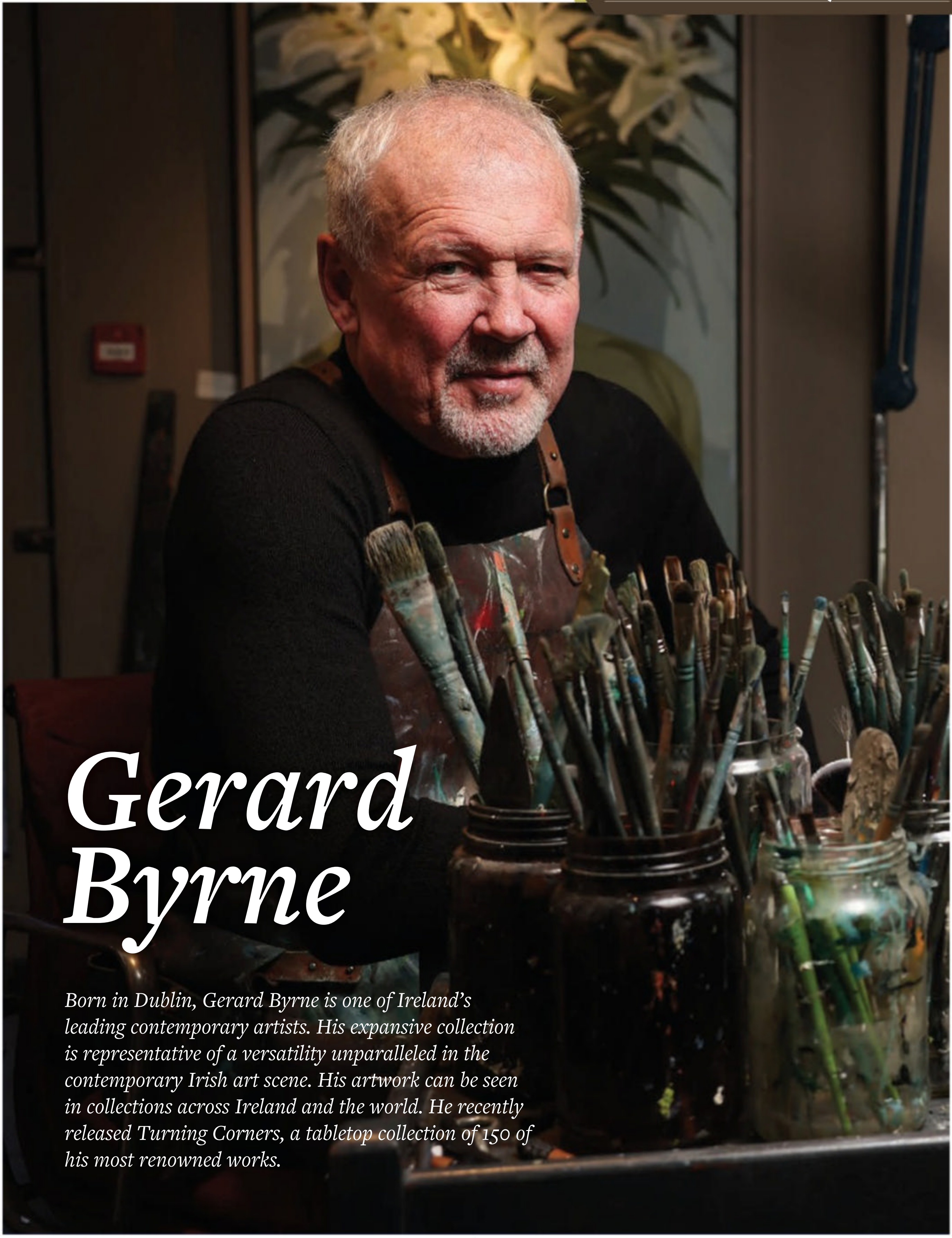
NATALIE MACMASTER
DONNELL LEAHY

canvas
NATALIE MACMASTER
DONNELL LEAHY

Includes ***WOMAN OF THE HOUSE***
featuring **Rhiannon Giddons**

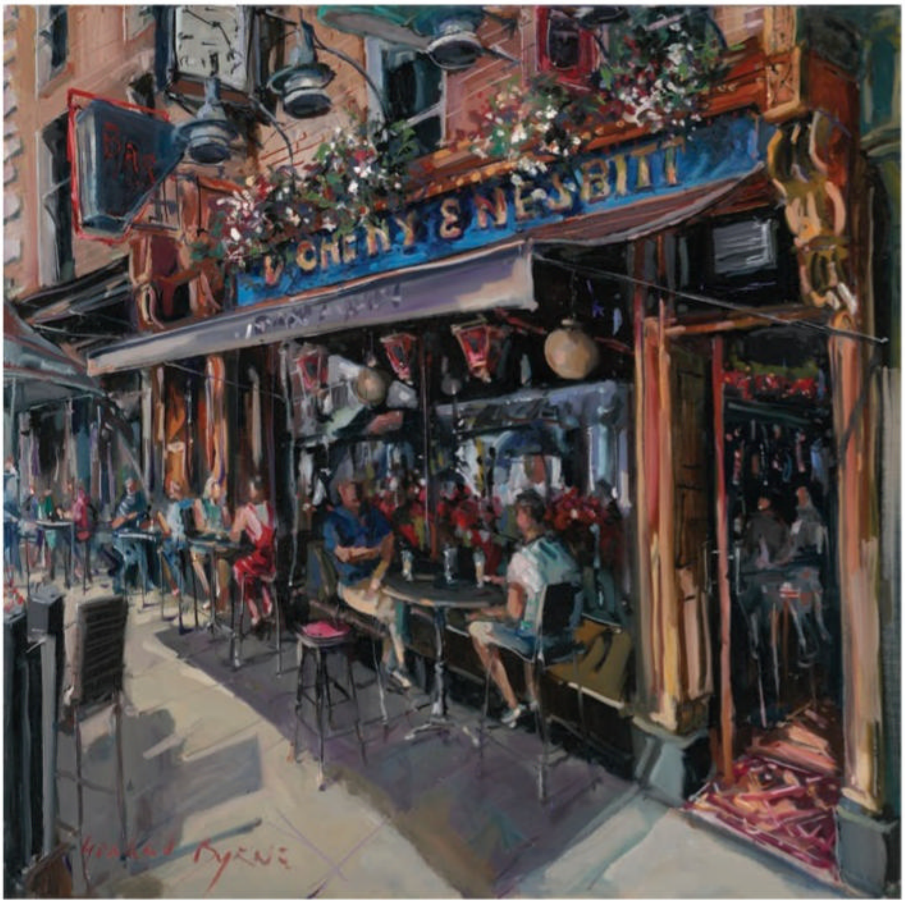
AVAILABLE MARCH 17

Linus
linusentertainment.com



Gerard Byrne

Born in Dublin, Gerard Byrne is one of Ireland's leading contemporary artists. His expansive collection is representative of a versatility unparalleled in the contemporary Irish art scene. His artwork can be seen in collections across Ireland and the world. He recently released Turning Corners, a tabletop collection of 150 of his most renowned works.



What are your own roots?

I was born on Dublin city's northside, in the suburb of Finglas. We were, I suppose, a typical working-class family. There were six children - I have one brother and four sisters. My mother was a homemaker, and my father was self-employed for most of his life as a customs agent.

Where do you currently reside, and what age are you now?

I'm 65 this year. I've lived in many places - both in Ireland and abroad - since I left Finglas as a young man. Currently, I live in Ranelagh village on Dublin's southside in a former storage premises which I converted into a space that acts as my home, studio and gallery. Prior to settling here in 2018, myself and my wife, Agata, lived in London and Brighton for four years. Ranelagh is a lovely neighbourhood close to the city centre with good shops, cafés and restaurants, and leafy streets of mainly 19th and early 20th century houses. It's busy, but still retains its village feel. Within walking distance are nice parks as well as the Grand Canal and the streets and squares of Georgian Dublin.

When and why did you first become interested in the visual arts?

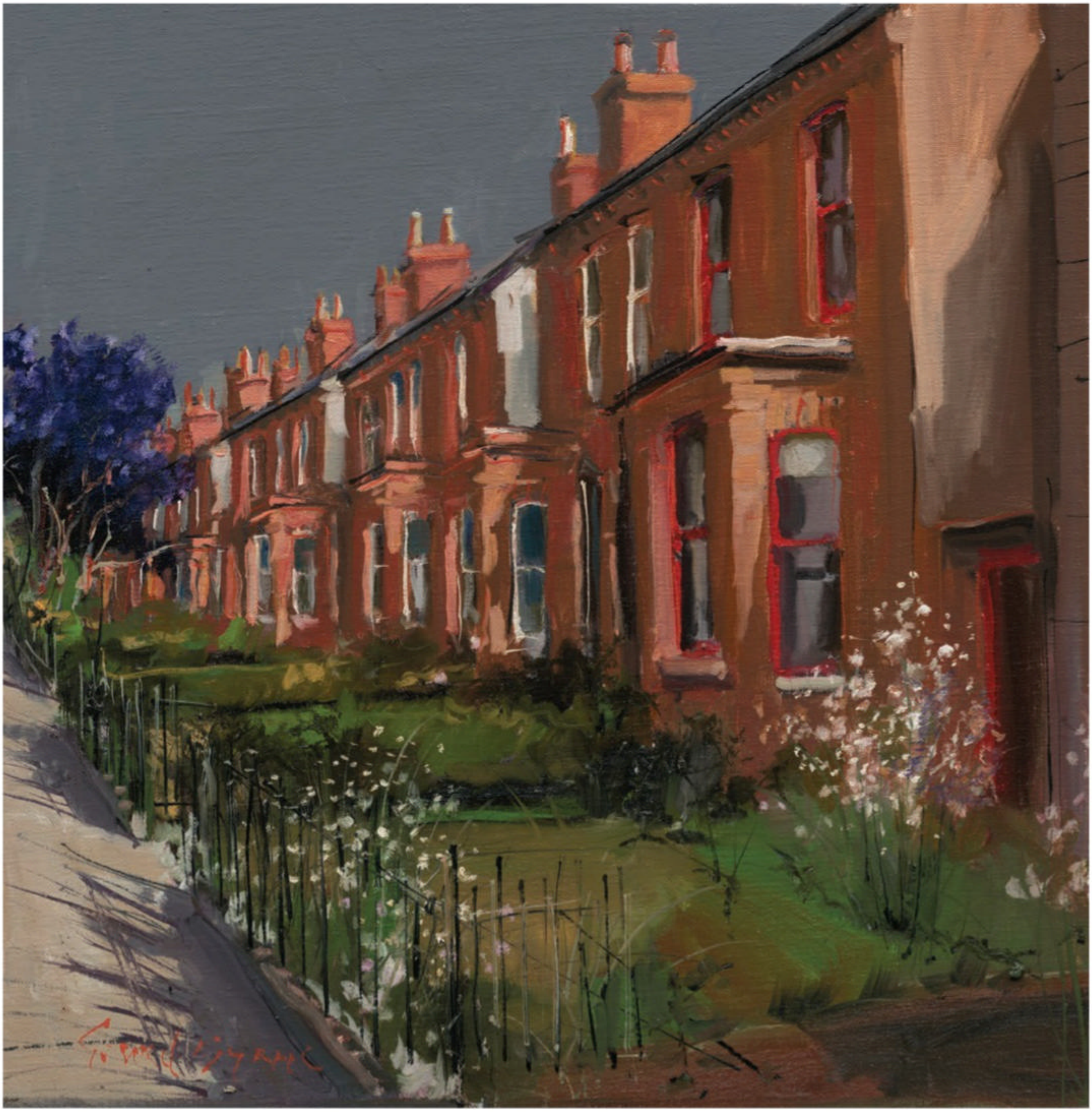
My great-grandfather was a painter and decorator. I remember going to visit him when I was a child of about six, or maybe even younger, and being fascinated by what he could do. House painting was his profession, but he also decorated the ceilings of his own house with landscapes and Dutch scenes of windmills and figures. I vividly recall being in his studio – the smell of the paints, the wonder of it all. I didn't have much interaction with the man himself but what he did - and his surroundings - resonated with me. It used to play in my head that it was in the genes, that this desire I had to draw, and paint had been passed down from him, only to discover in later life that he was my step great-grandfather, not a blood relative as such. But, saying that, visiting him definitely inspired me as a young boy and made me realise that being an artist was achievable. Later in life, in my late teens, early twenties, Davy Byrne's pub in Dublin, also regularly visited by James Joyce in his days, was one of my favourite haunts. I'd sit with a drink and marvel at the paintings that hung on the walls – big, figurative pieces among them - and say to myself: I'd love to be able to do that. It's nice to think now, that some of my work actually hangs in Davy Byrne's today alongside the paintings that once inspired me many years ago. When I was working as an electrician, I lived in New York for a time, and I used to visit the galleries there very often. I found the art both calmed and inspired me and made me feel less homesick somehow. I also received great encouragement from people out there. If ever I mentioned that I'd like to paint, the response would be: 'Why don't you?' Whereas I might have been putting obstacles in my own way, New Yorkers saw no reason that I couldn't do it. So, I feel I was always being pushed in a certain direction.

Are they the same reasons that you continue to be involved today?

In many ways, yes. I am always striving. There is still that desire to improve, to achieve, to perfect my technique. I suppose I haven't lost the sense of wonder that I can actually do this. I think it might be because I'm self-taught. I am always learning. The challenge is still there. In the same way that I looked at my great-grandfather and at the paintings in Davy Byrne's, I look at other artists' work - the tones, colour mixes, details - and I learn from that and see if and how I can incorporate it into my own painting. I've looked at a lot of Van Gogh's work in galleries all over the world and I see how he struggled to improve his skillset and find a way to be acknowledged and appreciated. I recognize and identify with the idea that many of the Impressionists were all the time trying to progress to another level and create an individual style.

How has your work evolved over the years?

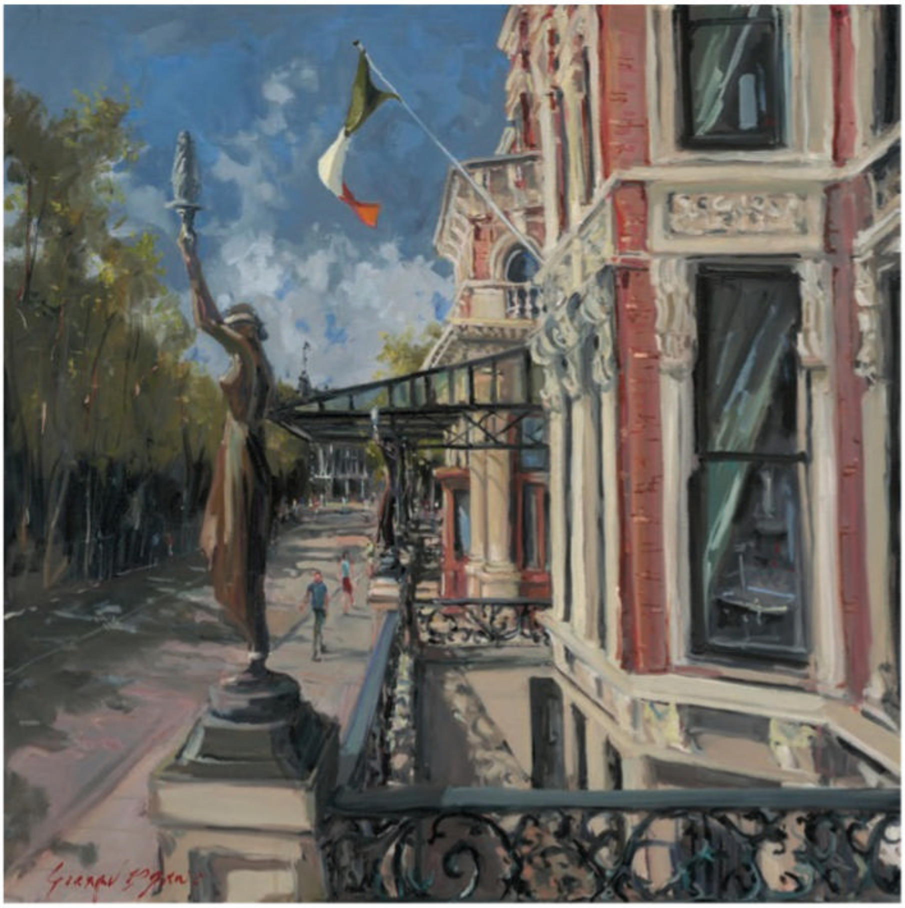
The work I'm doing today is more detailed. The many thousands of hours that I've put in over the years have seen it naturally progress as opposed to it being forced in any way. For example, my early figurative work from 25 years ago is typically less subtle, more naïve than it is today. Not to detract from my early work but I have a different skillset now. Living in the U.K. for four years, I was able to go to a lot of exhibitions, the kind that wouldn't have made their way to Dublin: Australian Impressionists, David Hockney and many more. I think being so exposed, so immersed, had an effect on my work and



after that period it definitely changed. Now, my colour palette is more nuanced, as are light and shade in my paintings. During that time in the U.K., I was fortunate to be able to concentrate solely on my work, confining myself to my studio without the distractions of sales or commissions. So, all of my experiences over the years have had an influence on my work. Travel, personal circumstances and so on. My subject matter has remained unchanged, but my technique has evolved and is more, I would say, polished now.

What are the challenges of the vocation?

The uncertainty is definitely challenging. Trying to make a living as an artist is not easy. There's always that worry that people will stop liking your work, that it will go out of vogue or become dated. So, you have to stay fresh and keep evolving. Motivation is also a factor – it was for me at the beginning of the pandemic. I've also seen many artists come and go, artists who were producing really good work but who stopped because they find the whole process too difficult which is understandable. You never know when you'll make your next sale, it's not a salaried job. You go to the bank asking for a loan, but you don't fit their criteria. Technology is another challenge, as it is in lots of areas. Machines can produce work that, to the untrained eye, can appear hand painted. Some artists use a projector, which can be a challenge in itself, but a very different one to freehand execution. My ambition is to



remain faithful to the skills of draughtsmanship, to always use my hand and my eye only. I don't use anything else – no rulers or any instruments to measure scale or perspective. I paint on the spot, with no preparatory work or sketches. That's how I've always worked and it's how I wish to continue, however challenging it may be to paint en plein air in all kinds of conditions.

What are the rewards?

There can be many. The financial rewards give me the freedom to keep painting, to live, to pay my bills. And the more I sell, the more I can invest in my art, my studio, my gallery. There are also emotional and spiritual rewards, which I consider to be an important aspect. It's hugely satisfying when people say to me that they are inspired, moved, or encouraged by my work. To receive that kind of feedback is a reward in itself.

Is your creative process more 'inspirational' or 'perspirational'?

Inspirational, I would say. I love to paint; it brings me so much joy and fulfilment. If I'm not painting, I'm not really happy. I'm very lucky that I can say I love what I do, and I can make a living from it. But it's not without its struggles. It can be tiring to stand in one place all day at an easel. Especially abroad, in the heat. And when I was painting in Singapore, before I even got started there was the huge effort of getting all my paints and canvases over. So, there is an element of the 'perspirational' too. But I'm not complaining. It's not like working in the coal mines or anything like that. Overall, it's far more pleasure than pain.

What makes your work unique?

My subject matter is very diverse. A lot of artists find one theme and stick to it, and that works for them. I tackle many: landscapes, streetscapes, figurative pieces, botanical works, seascapes. I think I might get bored if I didn't mix things up like that. Also, though I work in oils most of the time, I use charcoal too. Strong colours, light and shade, and unique perspectives characterise my work. I paint outdoors - en plein air - I don't make sketches or spend time 'planning' paintings. I think this makes my work uniquely individual. I use my studio to paint figurative works and still life studies, but the first choice is always to take my paints and easel outside. Some of the canvases I use outdoors can be quite large – a metre by a metre and a half – which is unusual. A lot of painters, when they're working en plein air, tend to make sketches on smaller, more manageable surfaces and work up to larger, finished paintings in their studio. I also have an ability to manipulate perspective. I might stand in front of a street corner, a building, whatever, and paint a scene, then, standing in the same spot, paint another which looks very different but is still recognisable as that place. I'm sometimes asked if I stand on ladders when I'm painting! I think my approach makes my work very accessible. The viewer is drawn into a scene and can see it as I saw it when I was directly in front of it. It's as though they only need to take one more step and they are there. Composition is not something I consciously think about when I'm working. It's intuitive, it comes naturally to me. A particular scene will attract me, I'll set up my easel and just start painting. Everything contributes to it – the atmosphere, the sounds, passers-by – I think people can sense this when they look at my work. There's an immediacy which wouldn't be possible to achieve if I was working exclusively in my studio.

What makes a good painting?

A good painting has a certain energy about it, a kind of magic that can't be seen but can be felt. It has a presence. The subject will draw you in, then the magic happens. It settles in your soul. It's mystical in some ways. When I visit galleries, I move through the rooms fairly quickly, just enjoying the experience. Or maybe I'm searching for that one painting that will speak to me. And usually it finds me, stopping me in my tracks. I can marvel at technical skill etc...but that appreciation doesn't always translate to an emotional response. Sometimes it's about the artist's own personal struggle, the immense effort that has gone into the work, the dedication to their art. Van Gogh, Monet - I can feel some kind of hidden element when I look at their work. It's not something I can put into words. Some paintings emanate a certain energy. It's not quantifiable. I suppose it's all about what touches you.

What inspired the new book, and why now?

For a few years now, I've been thinking about putting a book together. 2019 marked 30 years since my first solo exhibition at the George Gallery in Dublin in 1989 so I felt that

Gerard Byrne

maybe a book to celebrate the three decades of my professional career would be a good idea. But then I was invited to be artist-in-residence in Singapore Botanic Gardens in 2019 and that took up a lot of time and energy. When the pandemic happened, things changed - as they did for everyone - and I found that while I was still painting, I wasn't selling as much or as quickly because the gallery was closed. I built up a larger collection of work than I would normally have and the idea of recording it, and my own pandemic journey, seemed like an interesting theme for a book. Agata, my wife, was the driving force behind it. It was a huge amount of work, but because it was quieter business-wise, there was a lot more time to devote to it. The book features the 150 paintings that I produced during the three lockdowns in Ireland when restrictions forced me to work within certain limits, starting with views from my gallery's rooftop and finishing with a collection from our staycation on the Dingle Peninsula in County Kerry.

What is it about Dublin and Ireland that is so inspiring?

Ireland being an island, no matter where you are in the country, you're never too far from the sea. I like that feeling. Dublin is a small city, it's very manageable. Living here, whatever I might decide to paint on any given day – the mountains, the sea, the city – I can be there in twenty minutes. In other parts of the world where I have lived – Australia, America, even in England – you could travel for hours to get to the coast or to the open countryside, so finding places to paint is a lot more difficult than it is in Ireland. Here, I can go out in the morning to paint and come back to my own home in the evening. So, the convenience of the place, the ease with which I can access suitable places to paint means that I can get straight to work, and I like that. The landscape, of course – the West of Ireland especially – is breath-taking. Being a plein air painter, the weather can be challenging – there's almost always a breeze. But the people are warm and helpful, and I'm welcomed here wherever I go. I find that aspect of life in Ireland inspirational. Feeling at ease when I'm out painting is very important to me. There's never any dread or trepidation. In the National Botanic Gardens, for example, the staff go out of their way to make me feel at home, opening doors for me, closing off sections where I want to paint. I rarely, if ever, feel threatened here. The period architecture in Dublin is unique and I love painting it – the Georgian and Victorian squares, the redbrick terraces, the world-famous doorways. The city's building, its construction is quite eclectic. There's great variety in the tones and shades. In places like Italy and Croatia, while they are very attractive to paint - and the weather is a plus - there's a sameness to the architecture. The roof tiles can all be a similar terracotta colour for example, and the buildings are usually grey or white. For me, Dublin provides a great choice in terms of subject.

www.gerardbyrneartist.com

Put It On!

...Your Wall

...Your Desk

POBLACHT NA H EIREANN
THE PROVISIONAL GOVERNMENT OF THE IRISH REPUBLIC TO THE PEOPLE OF IRELAND
Ireland 1779
Celtic Journal
Claddagh Journal
Celtic Journal
Celtic Journal
An Irish Note Book
With Pictures & Sayings
Celtic World
Notebook - Journ
A Little Green Book of Note's

Quality...Made in Ireland...For You!

CRAFTING ANTIQUE MAPS • JOURNALS • NOTEBOOKS • WALL HANGINGS

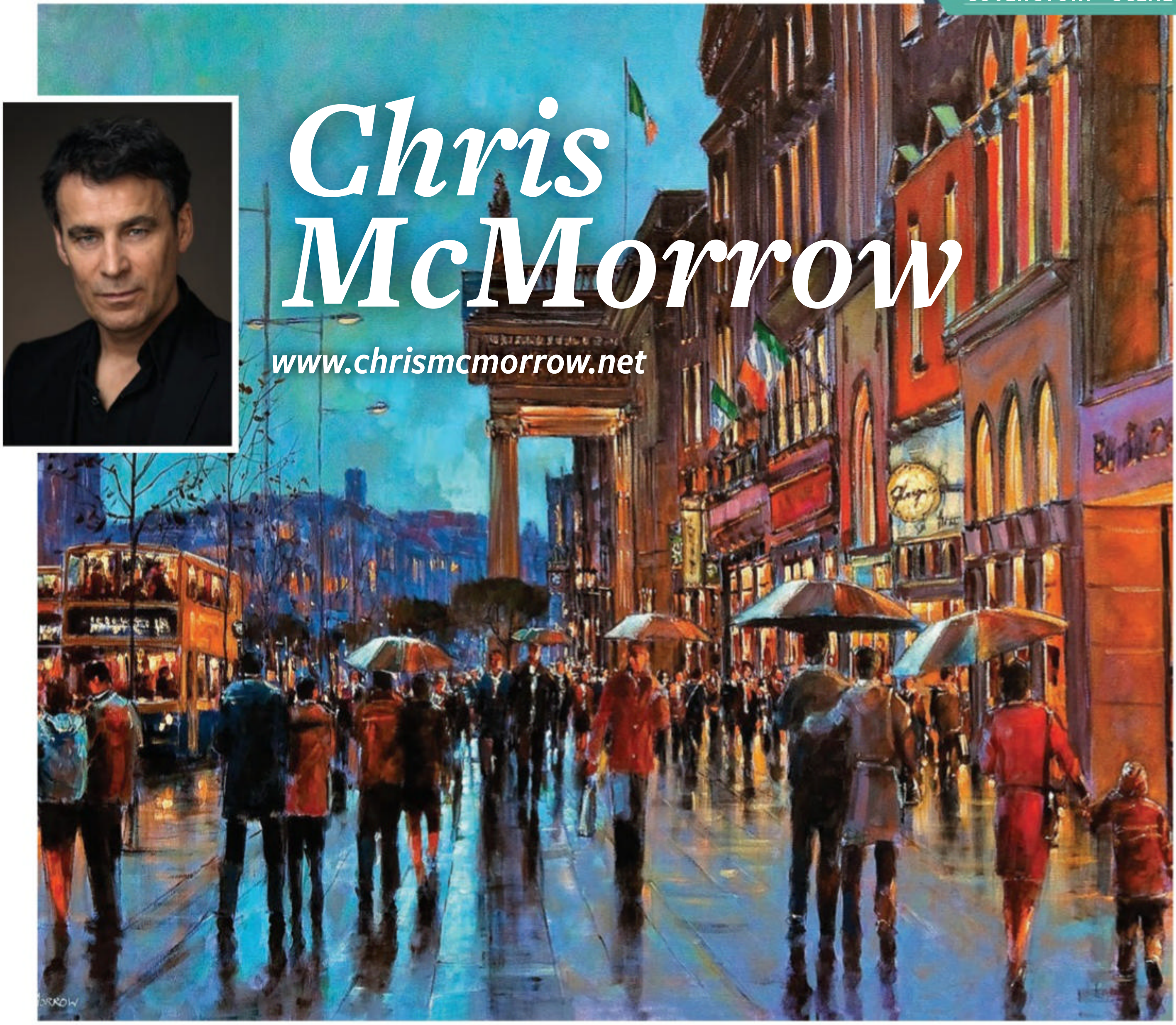
AND MUCH MORE – FOR OVER 30 YEARS – TO THE HIGHEST STANDARDS

23-24 Westlink Ind. Estate, Dublin 10. • Tel: +353 (0)1 626 6722 • Fax: +353 (0)1 626 8477 • Email: sales@obriencelticgifts.ie

O'BRIEN CELTIC GIFTS

Buy online direct from our Dublin Factory – or from your local store

www.obriencelticgifts.com



Chris McMorrow

www.chrismcmorrow.net

I was born and raised in a Dublin suburb along with my five siblings.

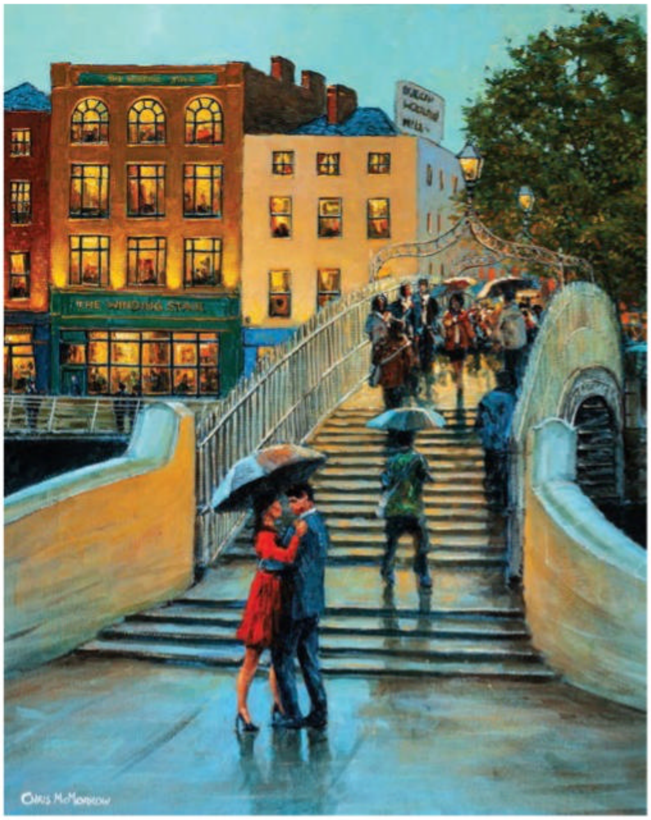
Looking back on early childhood I remember being engrossed in drawing pictures and colouring books. I loved crayons, the feel and smell of them, and progressed to a favourite little tin box of watercolours and would spend hours alone pressing the damp brush on the small colourful pigment blocks with exotic sounding names like Scarlet Lake, Vermillion, and Rose Madder Alizarin, and painting little landscapes on scraps of paper. I always had a fascination for capturing what I saw around me on paper, with pencil or paints, and still have that fascination today. It's always been there.

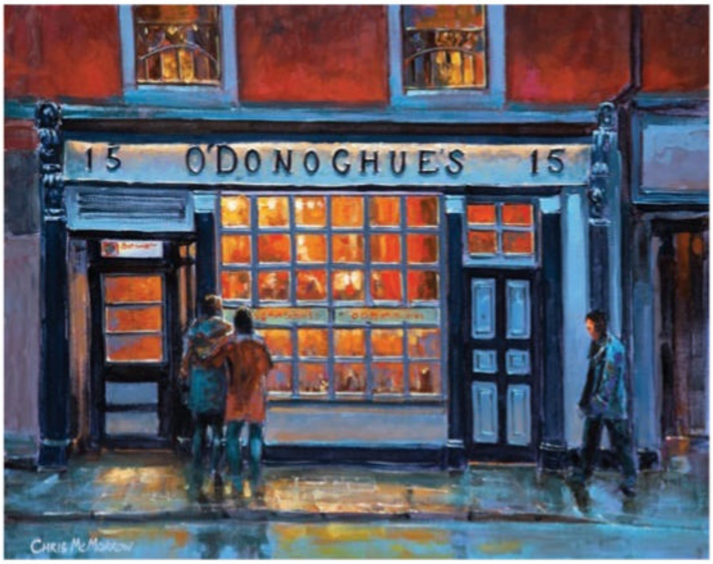
As a young adult I did a few night classes in drawing and watercolour and was soon painting and drawing for friends and colleagues. I discovered a park square in Dublin city where I could hang my paintings on the railings and sell them every Sunday and this was my first foray into the commercial end of things. I did this for about 18 years and it was a great opportunity to see and learn from other artists' work and deal with the public and get feedback.

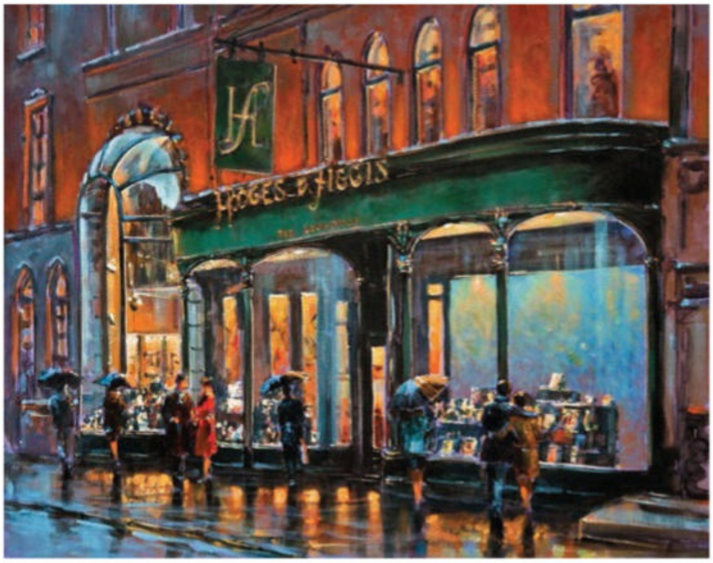
I got better and better, trying new techniques, colours, media, narrowing the range of subject material, until eventually I started to see a distinctive cohesive "style" or "voice" emerge in all my subsequent work. This was a slow organic development and felt authentic to me. I had always admired and aspired to paint like some of the Impressionists and I now felt happy that what I was doing was nearing that goal.

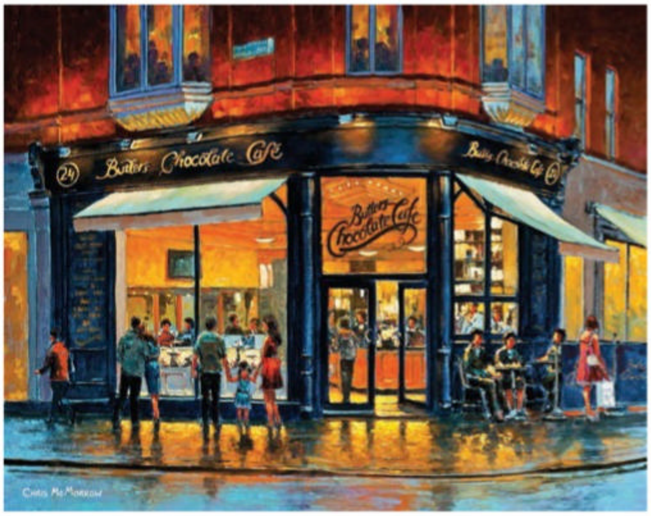
I usually have a reference photo to start with, then make a drawing, adding, or subtracting elements before starting painting. I remember hearing advice for writers to "write what you know" and I think this also applies to painting.

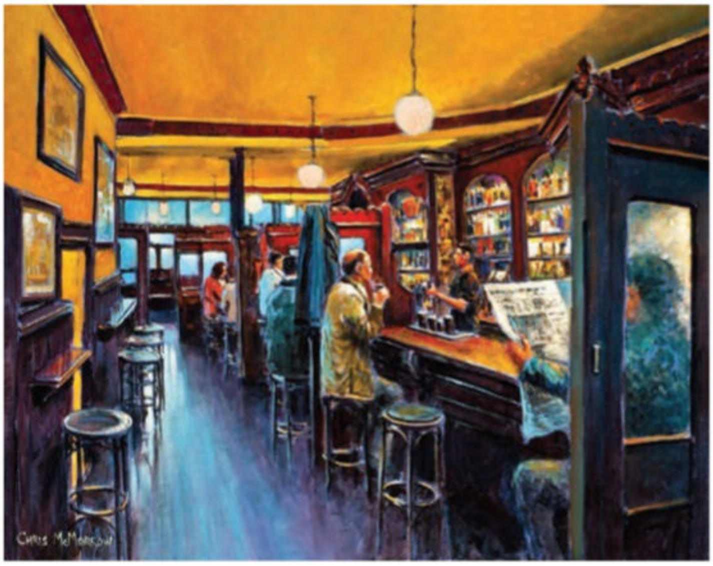
Nothing can beat the feeling you get when someone tells you how much a painting means to them, or they are speechless or teary eyed because it has touched something deep inside, something emotional, a memory, stoked feelings. That is the best reward, and I am thankful and feel privileged to be able to do that and make a living from it. It feels good to have a purpose in life that changes and moves forward all the time.

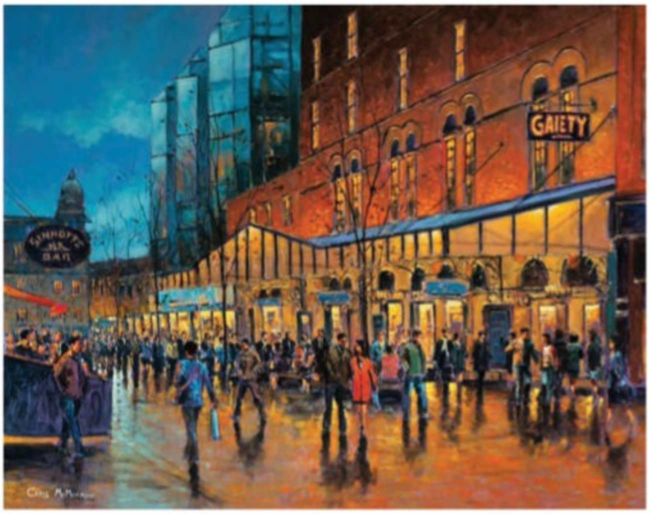

THE WINDING STAIR
Chris McMorrow

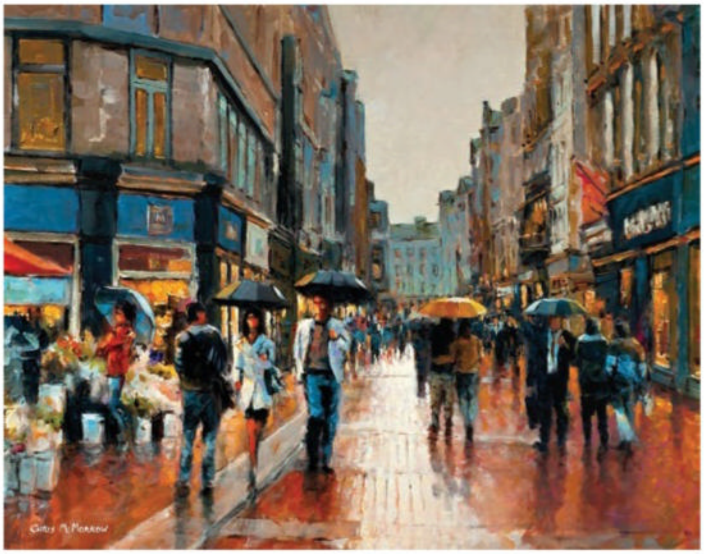

15 O'DONOGHUE'S 15
Chris McMorrow

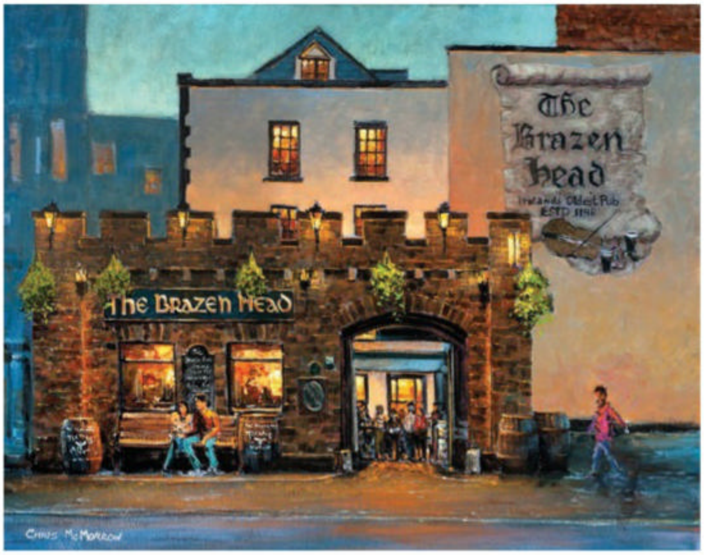

Hodges Figgis

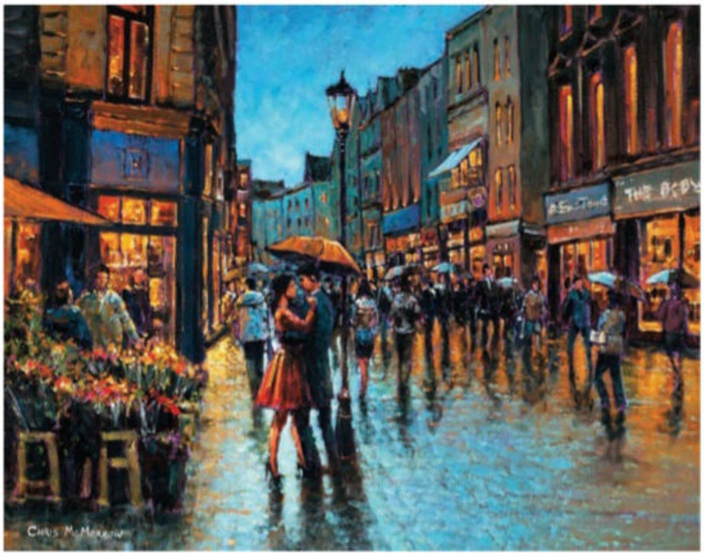

24 Butlers Chocolate Café
Butlers Chocolate Café
Chris McMorrow

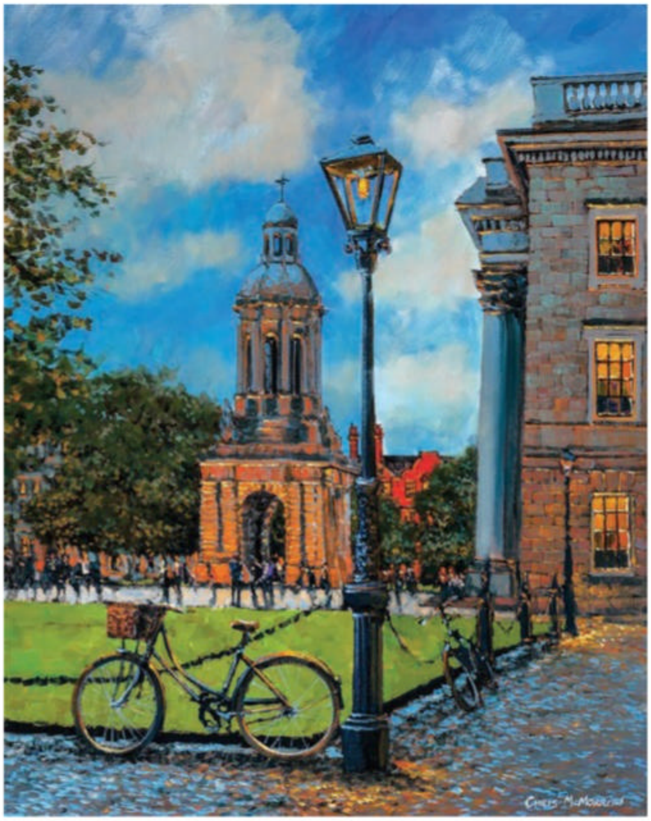

Chris McMorrow

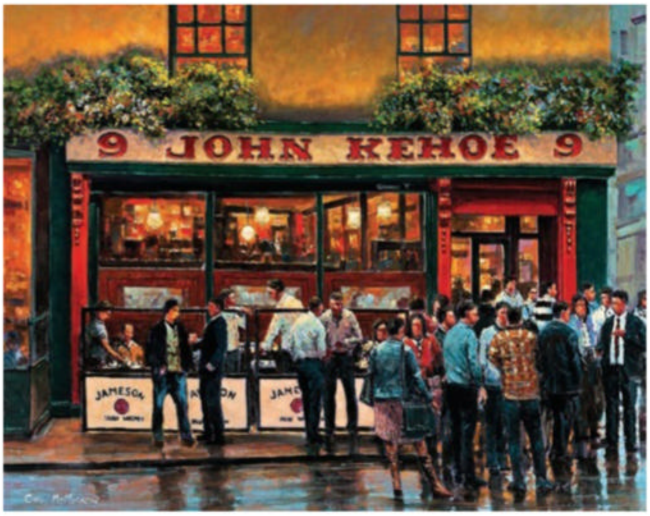

GAIETY
Chris McMorrow

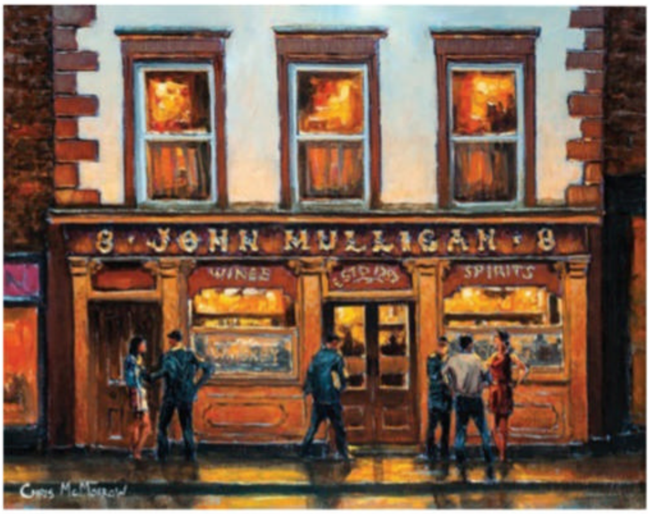

Chris McMorrow


The Brazen Head
Ireland's Oldest Pub
ESTD 1198
The Brazen Head
Chris McMorrow


Chris McMorrow


Chris McMorrow


9 JOHN KEHOE 9
JAMESON
Chris McMorrow


8 JOHN MULLIGAN 8
WINES
SPIRITS
Chris McMorrow

Sail the high seas of music & merriment.

2023

LA FÊTE DES CHANTS DE MARINS DE FUNDY

FUNDY SEA SHANTY
FESTIVAL

Dropping Anchor August 11-13
St. Martins • New Brunswick • Canada

Presented by

ENVISION
Saint John
THE REGIONAL GROWTH AGENCY

Port Saint John

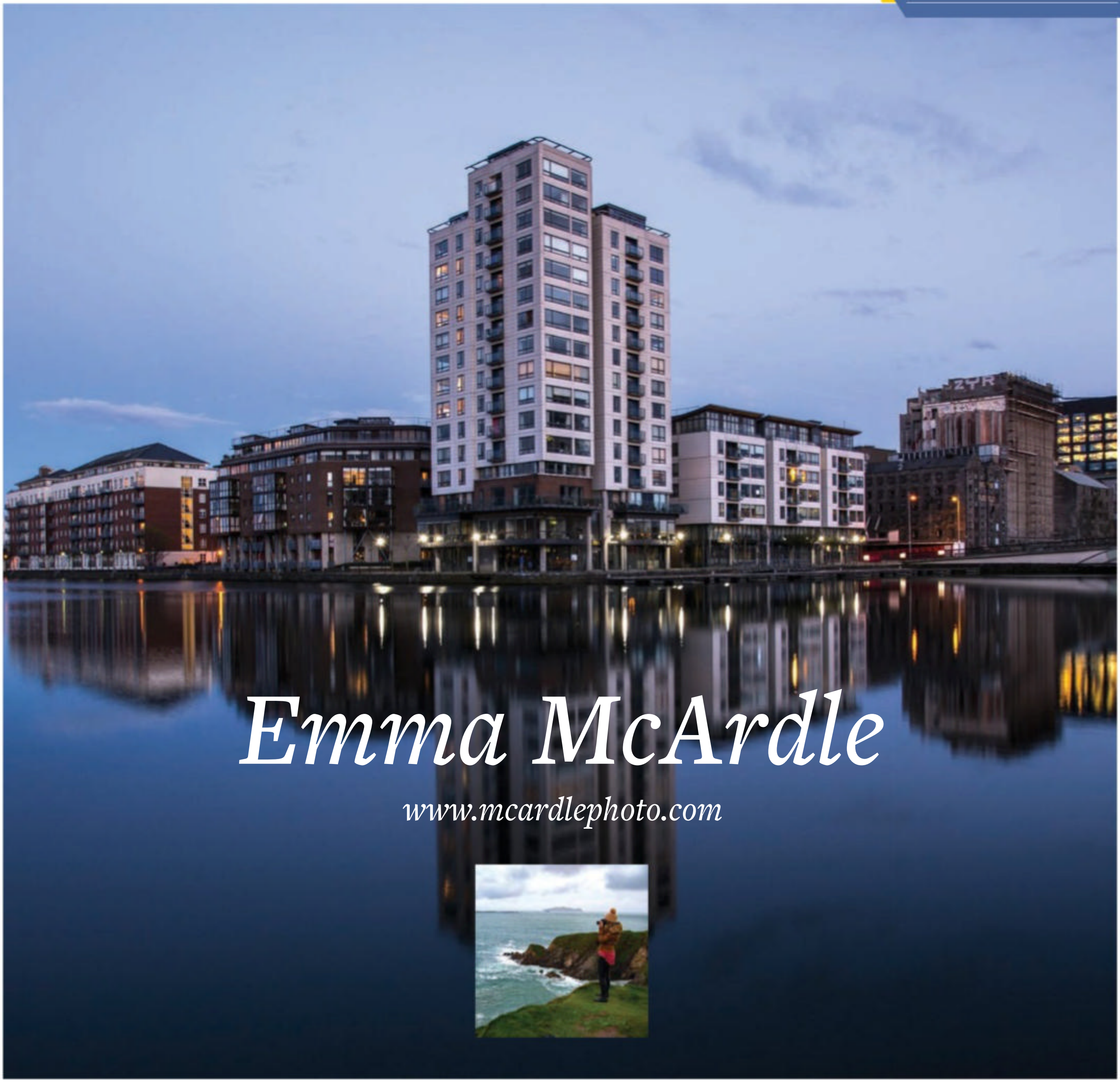
Hosted by

Chamber of Commerce
ST. MARTINS & DISTRICT
Regional Tourism Association Member

Featuring

Séan McCann • Lennie Gallant • The Johnson Girls
Wellington Sea Shanty Society • Croches Dedans • Chris Ricketts
The Mighty Ship • Taproom Growlers • Castlebay • Melanie Ross
Before the Mast • Yarmouth Shantymen • Craic at the Cask

fundyseashantyfest.com



Emma McArdle

www.mcardlephoto.com

I was born in Dublin and grew up in a seaside town, Portmarnock. Both of my parents are also from Dublin.

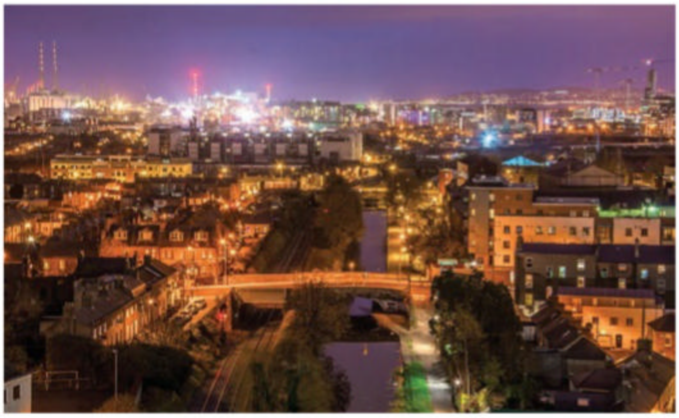
I have always enjoyed taking photos and documenting my adventures. I had disposable cameras as a youngster, before later switching to digital cameras. I bought a DSLR camera in 2012 and had it for a couple of years before I really knew how to use it. I learned the basics and then fell in love with landscape photography.

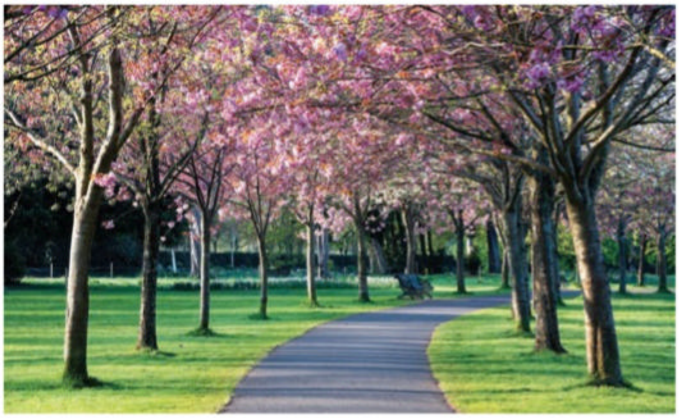
Today, for me, photography is like a form of meditation. When I am out in nature with my equipment, I think of nothing else - it is so relaxing. I love looking at my photos and instantly being brought back to that place in my mind. It's great that my photos can bring back lovely memories for others too.

The biggest reward of the vocation is when other people enjoy my photos and connect with them - when they share their stories and nice memories of places that I have photographed. There are many people that dream of visiting Ireland and might not be able to who can still experience the beauty of this place through the photographs and videos on my social media sites and my website.

To me, a good photograph is pleasing to the eye, with a straight horizon, nice leading lines, and good light and shadows. I try to keep my photography as natural looking as possible and only spend about 5 minutes post-processing most images.

I adore the Irish landscape - all the greens, the mountains, the rugged coast lines. I also love all the castles and lighthouses that we have here, and there are still so many that I have yet to visit. It is a special place, with a unique people and culture. You just don't get the same craic anywhere else!





GUINNESS
BAR & RESTAURANT

THE TEMPLE BAR
WHISKEY
THE TEMPLE BAR
THE DISTILLERY STORE
THE DISTILLERY STORE

Dressed to kilt

Photo Credit: Gavin Macqueen Photography

20 YEARS OF

DRESSED *To* KILT

"SCOTLAND'S LARGEST, MOST PRESTIGIOUS AND EXCITING FASHION SHOW"

SATURDAY - 1 APRIL 2023

INSPIRED BY THE PAST, LOOKING TO THE FUTURE -
A CELEBRATION OF CELTIC COUNTRY COOL

7PM Cocktails | 8PM Fashion Show | 9PM Food/Open Bar/Dancing

Omni Shoreham Hotel - 2500 Calvert St NW, Washington, DC 20008

TICKETS ON SALE AT WWW.DRESSEDTOKILT.COM

NAVY SEAL
FOUNDATION

The beneficiary of the 2023 Dressed To Kilt show will be the Navy SEAL Foundation

Maire Forkin Designs

Dublin

www.maireforkin.ie

I knew very early on that I was destined for a life in fashion. On reflection, I have never considered any other career. As far back as I can remember, I recall spending time drawing little images of dresses and coats and I really enjoyed restyling these in different shapes, colors, and accessories. At the age of 16 I had designed and made up a number of fashion pieces for myself and my sister which were later showcased in the local county newspaper. And so began the start of my journey in the world of fashion.

I am a graduate of Limerick School of Art and Design, and I went on to study tailoring in London College of Fashion, before working for tailoring houses in Savile Row for clients including the Spice Girls, Johnathan Ross, and Graham Norton. In addition, I worked with Wallis and Dorothy Perkins in design and creative pattern making for their ready-to-wear ranges.

I returned to Ireland after 16 years in fashion in London and set up my business in Dublin, specializing in ladies' hand-tailored outfits.

I am probably best known for my work in designing styles for the different body shapes. And there are as many body shapes as there are women. I can say confidently - having dressed several thousand ladies over the past two decades - that no two women have the same shape or have the same style preference. My work is about sculpting the outfit to suit the body or fashion architecture.

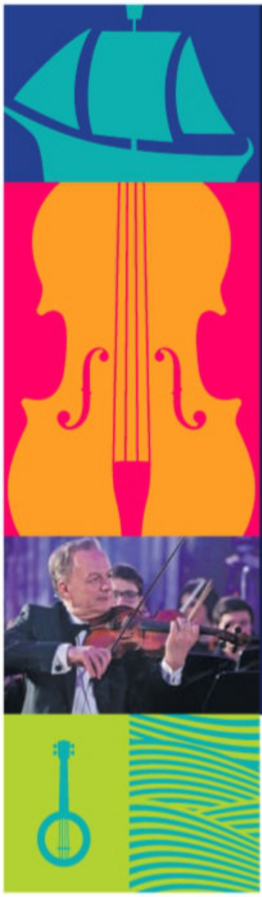
A good piece of clothing needs to be made in quality fabric and have the right shape. It also needs to have structure. An outfit must sit properly on the person, otherwise it will not look good. It can be the difference between what could be described as a shoddy or a striking piece of clothing!

There is a reason why we are the only Canadian retailer ever short listed for World Whisky Retailer of the Year (and two time Runner Up)… we have great taste!

Always on the hunt for cool new single casks, here are a few of the latest and greatest!

KENSINGTON WINE MARKET
ESTABLISHED 1992

kensingtonwinemarket.com
@KensingtonWM



Canada Ireland Foundation presents

A WORLD PREMIERE
BOUND FOR CANADA:
A Musical Journey from Hardship to Hope

Original orchestral score by Odhrán Ó Casaide

Performed by acclaimed musical talent from Canada and Ireland:
Sibéal Ní Chasaide • The Garda Band
North York Concert Orchestra • Toronto Choral Society

Gala Concert
March 9 at 7pm | Toronto

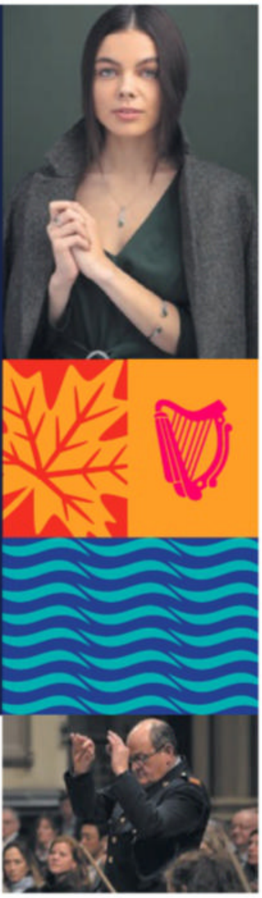
Online Broadcast
March 18 at 4pm EDT | 9pm GMT

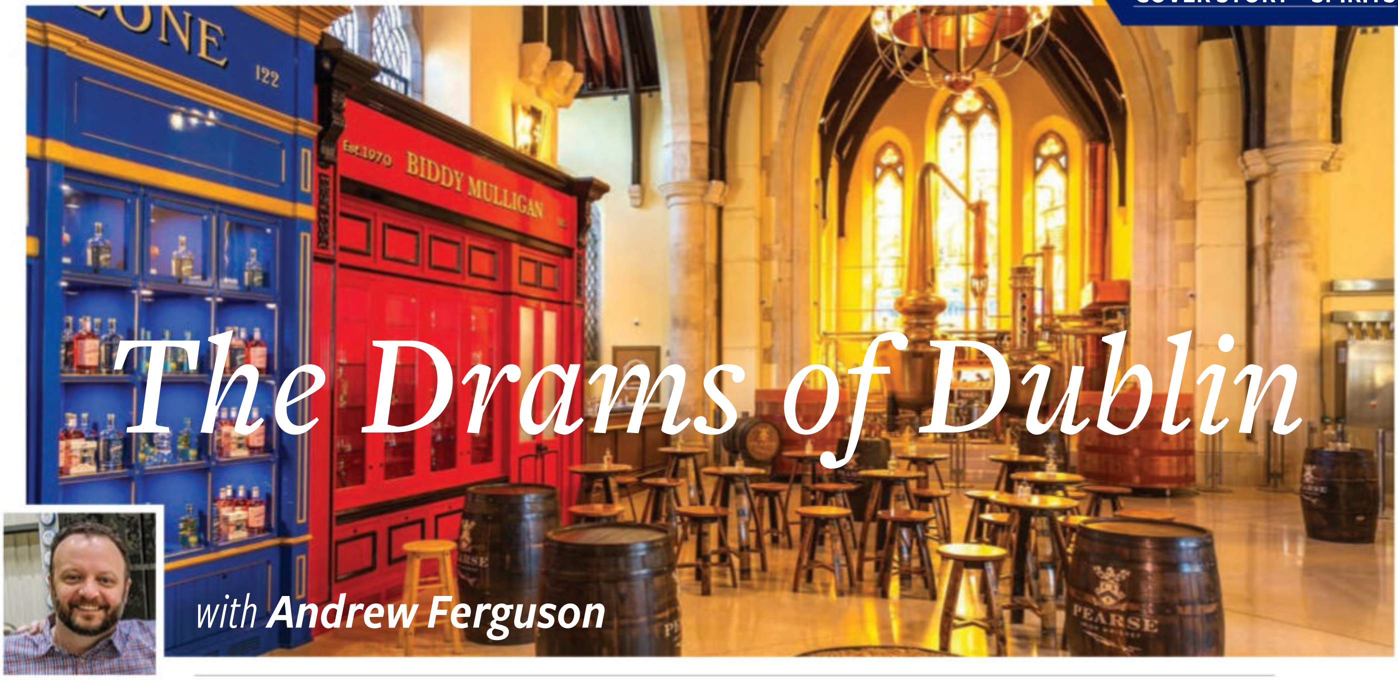
Join us: canadairelandfoundation.com

Lead sponsors
Government of Ireland Emigrant Support Programme
Cultúr Éireann Culture Ireland

Media sponsors
THE GLOBE AND MAIL
Classical 96.3fm

Thank you to all event sponsors. For the complete list, visit canadairelandfoundation.com





The Drams of Dublin

with **Andrew Ferguson**

In the early 1800s the Irish whiskey industry was riding high - its domestic market, despite its small size, was stronger than that of much more populous England. While there were distilleries scattered all over the Emerald Isle, Dublin was home to the five largest players. At their peak these distilleries would produce more than 40 million liters a year. At the end of the century, Ireland's whiskey was considered the finest in the world - commanding a 25 per cent premium on Scotch whiskies - and that produced in Dublin was especially prized.

The fortunes of Ireland's whiskey industry would however turn with the dawning of the new century. The Irish had failed to see the potential of new distilling technologies and blending, and rapidly began losing market share to Blended Scotch whiskies. The war of independence with Great Britain, Civil War, and then prohibition in the U.S., left the industry hanging on by a thread.

Of the 28 large active distilleries in the late 1800s, only a handful managed to limp into the 2nd half of the 20th century. The last of Dublin's distilleries closed in the mid-1970s, by which point there were just two distilleries on the whole island, Bushmills in Northern Ireland, and the New Midleton Distillery in the Republic. The latter accounted for the vast majority of production and almost all the brands of Irish whiskey on the market. That was until things finally started to look up in the late 1990s and early 2000s.

> *The rebirth of Irish Whiskey started slowly with the opening of the Cooley Distillery in 1987, but it rapidly gathered pace in the 2010s as the global whisky market began to boom.*

In 2011 the Teeling family sold Cooley to global drinks giant Beam Suntory, giving them the capital to open not one, but two new distilleries. John Teeling opened the massive Great Northern Distillery in Dundalk, while his sons Jack and Stephen decided to build a distillery in the heart of Dublin's Liberties.

When the Teeling family sold Cooley, the purchase agreement let them keep 16,000 casks of whiskey. Jack Teeling used this whiskey to found and supply the Teeling Whiskey brand, until he could build a distillery. Stephen joined his brother in the business a few years later, and in 2015 they opened the Teeling Disitllery in Newmarket Square, only a few blocks from the Marleybone Lane Distillery founded by their ancestor Walter Teeling in 1782. The Distillery produces both single malt and traditional pot still Irish whiskies.

Around the corner from the Teeling Distillery is the Dublin Liberties Distillery. The DLD produces both double and triple distilled single malts. Production began in 2019, but the distillery has been selling whiskies sourced from Cooley and Bushmills while they wait for their own to mature.

The Pearse Lyons Distillery is without question Dublin's most beautiful. Named for its founder, a Dublin born and Irish raised scientist and entrepreneur who founded a large agrifood business in the U.S. After opening the Lexington Brewing Company and Town Branch Distillery in Lexington, Kentucky, Pearse set his sights on opening a distillery in his native land. Distilling began initially in Carlow in 2012 but was moved to the deconsecrated St. James Church in 2017. Pearse and his wife Deirdre took four years to carefully restore the old church before it was converted into a distillery. The distillery bottles both Blended and Single Malt whiskies and has in recent years begun producing single pot Irish whiskey too.

One of the newest distilleries in Dublin is Roe & Coe, founded in 2019 by the world's largest drinks company Diageo. Its name is a nod to the Roe family, one of the "big four" distilling families in Dublin, whose Thomas Street Distillery operated from 1757-1926. Located in the Liberties, the distillery was installed in the old Guinness power station, on the old brewery's massive estate. Guinness - like Roe & Co. - is owned by Diageo.

Dublin may never recover the mantle of being the Whiskey Capital of the World, but Irish Whiskey's fortunes in the city are looking up. In addition to the four distilleries mentioned above, there are a couple of other small new distilleries and attractions to see in Dublin, the most notable of which is the visitor center at Jameson's old Bow Street Distillery. Whiskey hasn't been produced there in more than 50 years, but it is well worth a visit.

www.kensingtonwinemarket.com

10th Annual

OKANAGAN
MILITARY
TATTOO

July 29 & 30, 2023

**Kal Tire Place,
Vernon B.C.**

Tickets Available Now!
Call Ticketseller:
250-549-7469
TOLL FREE: 1-866-311-1011

KIDS ARE FREE

*One free youth ticket with purchase of an adult or senior ticket.

TOURISM Vernon
Canada

OKANAGANTATTOO.CA

Dublin Coddle

Dublin Coddle, a warm meal of sausages and potatoes, dates back to the 1700s, and is traditionally thought of as a city dish eaten in the winter months. Its popularity has been attributed to the fact that an Irish wife could go to bed and leave it simmering on the stove for hours, so that it might be ready for when her husband arrived home from the pub. Coddles were a useful way of using up any stray rashers of bacon or sausages on a Thursday, in times when Catholics were not supposed to eat meat on a Friday. The meal remains a popular choice for busy people who prefer to prepare food in advance, then head out and let the oven do the work. Dublin Coddle is best served with a pint of Guinness on the side, and lots of Irish soda bread to mop up the gravy. As with so many recipes, a dash of Guinness added towards the end of the cooking process won't do the dish any harm either!

Ingredients

4lb potatoes

1lb best pork sausages

1lb thick-cut bacon

3 onions

Little under a pint ham stock
(or beef or chicken will do)

4 tablespoons chopped fresh parsley

Salt and pepper

Instructions

Preheat your oven to 300F/150 ºC. Peel your potatoes, quartering the big ones (small can be left whole). Bring your stock to a simmer. Grill the sausages and bacon until coloured. Take a heavy pot, and layer your ingredients in the following order (starting at the bottom): onions, bacon, sausages, potatoes. Season and add parsley to each layer.

Pour your stock over the top. Place your pot on a lit stove until the liquid comes to a boil, then once it has, turn the heat down and cover the pot. Put in the oven for 3-5 hours, but remember to check at 2 hours, adding more stock if necessary.

O'Mara EST. 1996
SPRUNG FLOORS

SPRUNG DANCE FLOORS
FOR YOUR HEALTH & SAFETY

PORTABLE DANCE FLOORS
HOME DANCE & GYM FLOORS
DANCE STUDIO & COMMERCIAL SPRUNG FLOORS
ANTI-FATIGUE FLOORS

810.743.8281
SPRUNGFLOORS.COM

LIMITED DISCOUNT CODE:
GBROS10

SCOTI CREATIONS

TRAVEL BACK IN TIME

STEP BACK INTO THE WORLD OF
CELTS, PICTS AND VIKINGS
WITH OUR EXTENSIVE COLLECTION
OF HANDCRAFTED JEWELRY.

CONNECTING YOU TO YOUR HERITAGE.

Irish Family Crest Line

Necklace
Sterling Scottish Thistle
with Maw Sit-Sit

Celtic Nations
Jewelry

Please visit our website
to see our
schedule of events

www.scoticreations.com

Book of Kells

SCOTI CREATIONS
Always Handcrafted

www.scoticreations.com

www.etsy.com/shop/scoticreations

GRANT STREET PARTNERS
PRESENTS

SKERRYVORE

SATURDAY, APRIL 8, 2023
40th Anniversary Party
featuring SKERRYVORE with
THE BYRNE BROTHERS and
ISLE OF SKYE HIGHLAND DANCERS

Waterfront Weaver Park
1258 Bayshore Boulevard, Dunedin, Florida

Gates open at 2 pm

Bring a lawn chair and enjoy the day!

Food Vendors - Beer & Wine

Bagpipes 4:00
ISLE OF SKYE HIGHLAND DANCERS 4:30
THE BYRNE BROTHERS 5:00
SKERRYVORE 7:00

THE BYRNE BROTHERS

Scottish American Society
of Dunedin

ISLE OF Skye HIGHLAND DANCERS

TICKETS $15
AVAILABLE ON
EVENTBRITE

SCAN THE QR CODE BELOW FOR TICKET INFORMATION

PROFITS FROM THIS EVENT BENEFIT THE SCOTTISH ARTS PROGRAMS OF DUNEDIN

6-14 OCTOBER 2023
CAPE BRETON ISLAND

CELTIC-COLOURS.COM

Dozens of Concerts
Hundreds of Community Events
One Unforgettable Experience

Join us for a nine-day celebration of Cape Breton Island's culture, music, dance, and traditions. Explore the spectacular autumn scenery and world-renowned hospitality as you enjoy concerts and community events held in every corner of the Island.

2023
Celtic COLOURS
INTERNATIONAL FESTIVAL

Full lineup released June 26
Tickets on sale July 11
Visit celtic-colours.com for details

BLUE JELLYFISH
SUP ADVENTURES

Celtic Colours Multisport & Music Tour

EMBARK ON A JOYFUL ADVENTURE

Hike the Highlands, paddle the Margaree & attend Celtic Colours International Festival at the height of fall colours on magical Cape Breton Island.
A fully guided, fun and unforgettable trip of a lifetime.

Blue Jellyfish
SUP Adventures
Canadian Paddleboarding
Adventures from Coast to Coast

info@bluejellyfishSUP.ca
bluejellyfishSUP.ca
1(905)334-7360

NORTHERN WATTERS
KNITWEAR
& TARTAN SHOP

FINEST CANADIAN CRAFTS - JEWELLERY
CELTIC POTTERY - YARN- MOHAIR SOCKS
CELTIC BLANKETS - SHEEPSKIN SLIPPERS
ARAN KNIT SWEATERS - KILTS & ACCESSORIES
CAPES - SCOTTISH & IRISH PRODUCTS
FIRST NATION & DEERSKIN ITEMS

HOME OF THE 100% BRITISH WOOL
SWEATERS & ACCESSORIES
SHOWCASING OVER 250 ARTISTS &
ARTISANS

VICTORIA ROW
150 RICHMOND ST
CHARLOTTETOWN, PEI
(902)566-5850

PIER 20
1209 MARGINAL RD SUITE 115
HALIFAX, NS
(902) 406-2050

HISTORIC PROPERTIES
1869 UPPER WATER ST
HALIFAX, NS
(902)405-0488

1-800-565-9665
WWW.NWKNITWEAR.COM

22nd NIAGARA
CELTIC
HERITAGE FESTIVAL
& Highland Games

September 16 & 17, 2023
Niagara County Fairgrounds

Located 1/2 hour from Niagara Falls, NY, guests are immersed in the traditions and pageantry of Ireland, Scotland, Wales, Cornwall, Isle of Man, Brittany & Galicia. Join us and experience Celtic culture in an amazingly memorable way.

Five Regions to explore
Five Music Stages
Forty+ Music Acts
Two Event Fields
Seventy+ Vendors

Enjoy a weekend of
Family Friendly Fun!

Highland Games • Food & Drink • Animals • Clans
Pipe Bands • Pageantry & Ceremonies • Artisans
Special Events • History Groups • Storytellers
Kids Wee Folk Shire • Competitions • Attractions

Explore
Discover
Honor
Celebrate

View Lodging on our website

Find it all and more at
NiagaraCeltic.com

Plan ahead for next year: Sept 14-15, 2024

45th ANNUAL

SAVANNAH
SCOTTISH
GAMES
AND CELTIC FESTIVAL

MAY 6, 2023

@Savannah_Scottish_Games

@SavannahScottishGames

PURCHASE TICKETS AND LEARN MORE AT
SavannahScottishGames.com

SAVANNAH
SCOTTISH GAMES
EST
1976

Pants
Optional!

Breakout the Kilt!

September 22-24
Historic Bethlehem, PA

- U.S. National Highland Games Championship
- 5 stages of Celtic performers
- Celtic merchants & Clan area
- Grade 3 & 4 pipe band competitions
- Showing of the Tartan Parade

Celtic Classic
HIGHLAND GAMES & FESTIVAL

www.celticfest.org

Glasgow Lands
SCOTTISH FESTIVAL

Albannach

Enter the Haggis

28TH ANNUAL GLASGOW LANDS SCOTTISH FESTIVAL

LOOK PARK, NORTHAMPTON, MASSACHUSETTS

JULY 15, 2023 - 9 A.M. - 5 P.M.•ENTERTAINMENT UNTIL 8:30 P.M.

Highland Dance Competition, Heavy Athletics, Pipe & Drum Competition, Massed Bands, Clan Tents, Historic Highlanders, Scottish Food and vendors, beer, whisky tasting, harpers, weavers, water spray park.

Screaming Orphans

ENTERTAINMENT IN THE CELTIC PUB TENT FEATURING: ALBANNACH, ENTER THE HAGGIS, SARAH THE FIDDLER, CHARLIE ZAHM AND SCREAMING ORPHANS • RAIN OR SHINE.

For information:
visit our Facebook page or
www.glasgowlands.org
glasgowlands@hotmail.com

We are a 501(c)3 non-profit organization.

Co-Sponsored By: WB WESTFIELD BANK · BURGER KING · NEW ENGLAND PUBLIC RADIO

Live at the
Performing Arts Centre
Tickets $40 all in
Highland STORM™
Directed by Peter Gallant
An exhilarating evening of Celtic music and dancing.
There's a Storm coming!

Summer 2023
July 13, 20, 21 & 27
Aug 3, 4 & 5

619 Water St. East, Summerside, PE C1N 6J4
902-436-5377 collegeofpiping.com

Leslie's

Field Guide to Ireland

BEST SELLER!

"The author provides a lucid summary of the country's history and traditions..."
– *Kirkus Reviews*

CELTIC TRAVEL TRILOGY

"*We Are the Land* is a unique and evocative Irish travelogue. It's an inspiring guide for making the most of any trip."
– *Foreword* Clarion Review

"More than merely a travelogue, this is a meditation on belonging and on Scottish ancestry."
– *Kirkus Reviews*

"Abundant sketches are used to depict both large and small details of the trips, from maps of visited locations to crumbling castles, pub musicians, and regional dishes. These illustrations are whimsical complements to Lee's enchanting descriptions of dramatic landscapes, simple and extravagant meals, and spontaneous interactions with local people."
– *Foreword* Clarion Review

Books, maps, greeting cards & gifts available at leestudiotc.com
We Are the Land
Ireland
Leslie Lee
The Hole Made by a Waterfall
Ireland
Leslie Lee
Six Degrees of Latitude
Travel Tales of Scotland and Ireland
Leslie Lee
Leslie's Field Guide to Ireland

CELEBRATE CELTIC CULTURE IN THE CANADIAN ROCKIES!

32nd Annual
Canmore Highland Games
September 2-3, 2023

Advance tickets and information at canmorehighlandgames.ca

"Using bold colour I create art where I reconnect with our history & explore our forgotten treasure of **Irish traditions.**"

BRID FANNING ART

bridfanningart.com bridfanningart @bridfanningart

my ireland family heritage

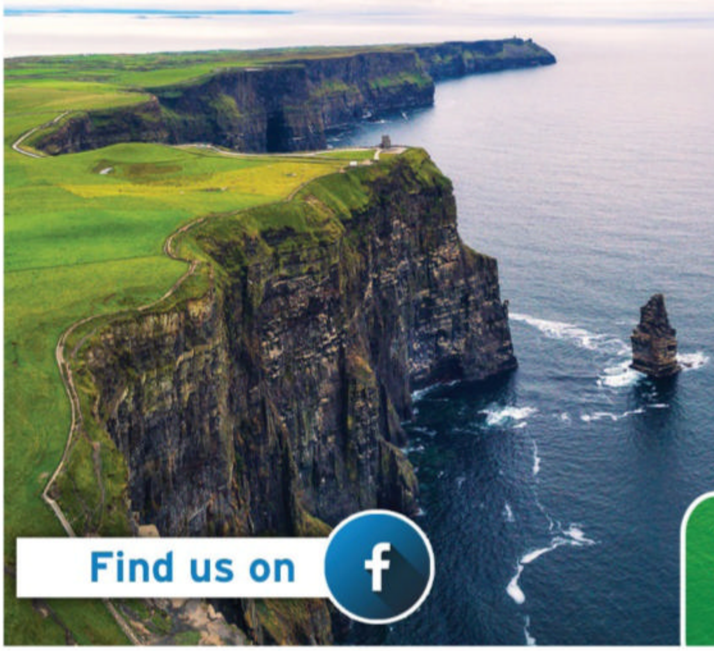
walk in the footsteps of your ancestors

family geneaolgy tours
designed exclusively for you

full genealogy research

private luxury heritage tours

visit your ancestral townland
& national heritage sites



Find us on f

www.myirelandheritage.com

info@myirelandheritage.com | +00 353 1 689 0008

Hi my name is Cat and I'm the Irish illustrator Nine Arrow.

With my work I want to show how fun it is to (re)discover the Irish language. To discover its sounds, its idioms, its unique way of expressing everything from colors to how it captures the beauty of Ireland's natural habitats. I want to share the 'saibhreas na gaeilge' - 'richness of Irish' in my work and creations. I hope to spotlight the vibrant history and future the Irish language has to offer.

You can learn more about my work online at:
Website - www.ninearrow.com
Instagram - nine.arrow
Facebook - Nine Arrow

NINE ARROW

Ealaín agus féiríní chun an Ghaeilge a cheiliúradh

◆

Art and gifts to celebrate the Irish language

seamróg
gráinneog
IS BREÁ LIOM TAE

www.ninearrow.com

THE CLASSIC IRISH POSTCARD COLLECTION

By Tom Cronin

Patrick Street, Cork

595 pages of wonderful old and rare Irish postcards. You and your loved ones will treasure this beautiful book for many years.

If you like Ireland you will love this book

To Purchase please vist www.tomcroninpublishing.com

Some royalties will go to the CUH Charity (Cork University Hospital)

Blarney Stone
St. Stephen's Green, North Dublin
Tom Cronin Publishing

---

20 years

SCOTLANDSHOP

TAILORED TARTAN CLOTHING & INTERIORS

Join the Tartan Clan

Over 500 Clan & Family Tartans

Visit us in store, shop online or book a virtual appointment

Edinburgh Store
10 Queensferry Street
Edinburgh
EH2 4PG

Albany, NY Store
678 Loudon Road
Latham, NY
12110

WWW.SCOTLANDSHOP.COM | +44(0)1890860770 | INFO@SCOTLANDSHOP.COM

Irish Stuff
Irish Stuff

Illustrations by Renowned
Irish Cartoonist John Kennedy
johnkennedycartoons.com

Old Friends
Genealogy, LLC

Kate and Mike Lancor
Genealogy Researchers
Association of Professional
Genealogists Members

Let us "chase" your Celtic ancestors!
Discover your Irish or Scottish roots!
It's personal ~ Their story & legacy!
Find out where your ancestors
lived in Scotland or Ireland!
Zoom consultations available!

Website: oldfriendsgenealogy.com
Facebook: Old Friends Genealogy
Email: oldfriendsgenealogy@gmail.com
Phone: 603-204-8409 (U.S.)

WWW.OIDEASGAEL.IE

Ireland's language
and culture

Oideas Gael ó 1984

Irish Language (all levels),
Hill Walking, Archaeology,
Environment, Photography,
Painting, Tapestry
Weaving, Flute & Whistle,
Bodhrán, Harp

Tel: +353 (0)74 97 30 248
oifig@oideasgael.ie
Co. Donegal, Éire

Fáilte Ireland
National Tourism Development Authority

www.bagpipers.eu
UK EXPO
INTERNATIONAL
ukexpo@bagpipers.eu

Looking for a Unique Products ?
Best Customer Service. 20 YEARS EXPERIENCE

Northern Nevada

Celtic Ceilidh

Featuring

Tempest & Golden Bough

Saturday, May 20, 2023

Reno Brewery District
401-415 E. 4th St.
Downtown Reno, Nevada

Presented By
The Sons & Daughters of Erin

irishnevada.org

17TH ANNUAL

MALAD VALLEY
WELSH FESTIVAL

Malad City, Idaho
Friday, June 30, and Saturday, July 1, 2023
Contact: www.welshfestival.com for schedule and other information
208-766-4010 (Malad City Office)

EVENTS

- Presentation by award-winning author Dean Hughes
- Poetry competitions and chairing of the Bard of the Festival
- Celtic performers and other concerts
- Youth art displays
- Malad Valley pioneer family displays
- Photo exhibit: "A Walk through Wales"
- Lots of kids' activities (pioneer-era games, face painting, etc.)
- Food booths, including "A Taste of Wales"
- Craft and gift booths, including Welsh Country Store

Sponsored by Malad Valley Welsh Society, Idaho Humanities Council, Idaho Commission on the Arts, Bistline Foundation, Malad businesses.

GLEN INNES
NSW, Australia

AUSTRALIAN
CELTIC
FESTIVAL

est. 1992

Celebrating the year of
SCOTLAND

4 May – 7 May 2023

100,000 Welcomes Concert
Grey Street Parade
Poets Breakfast
Highland Games
Celtic Music & Dance
Gathering of the Clans
Celtic Cultural Awards
Pipe & Instrumental Bands
and so much more...

Held at the
Australian Standing Stones
National Monument

Tickets on sale
Now

AustralianCelticFestival.com

Proudly brought to you by Glen Innes Severn Council

There's nothing else like it!

THE GLENGARRY
HIGHLAND
GAMES

August
4 & 5
2023

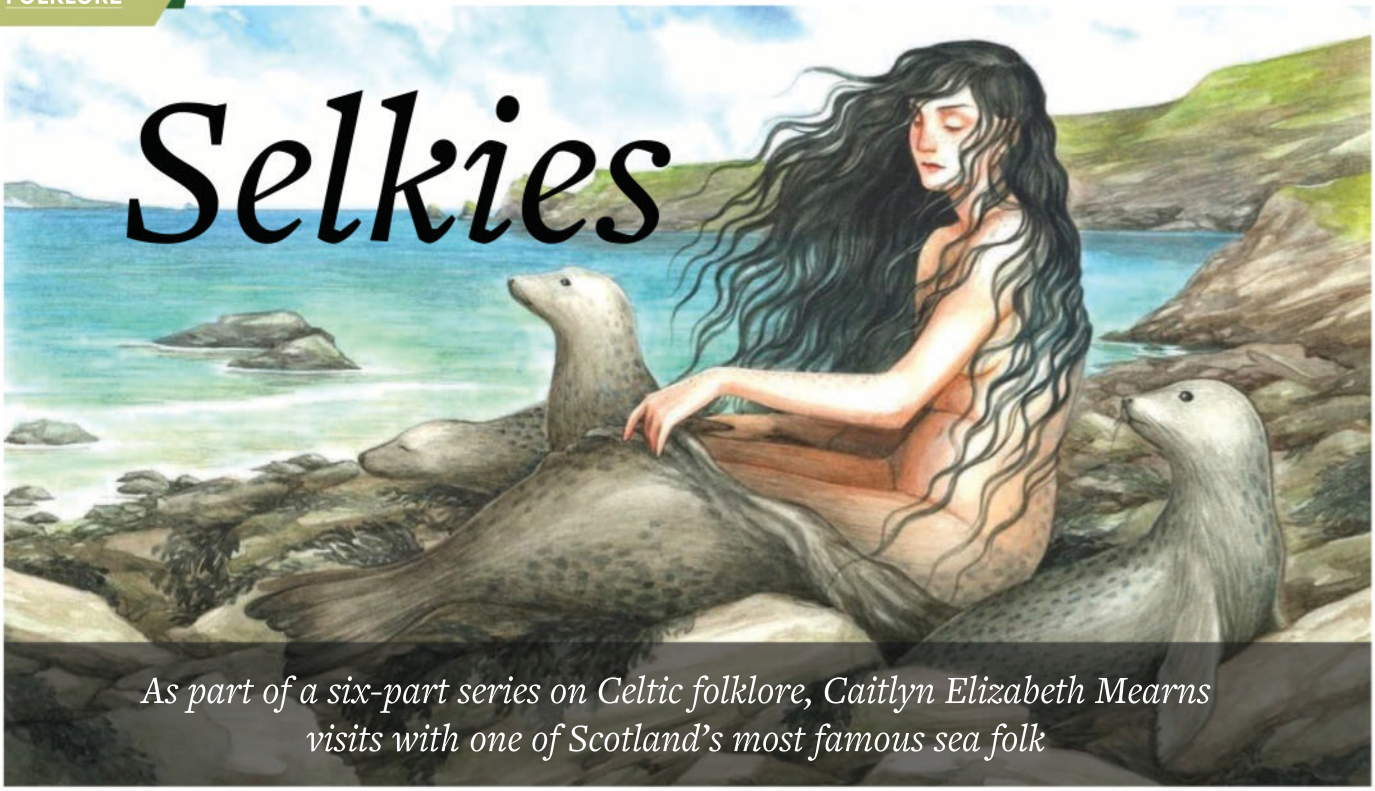
MAXVILLE
ONTARIO

HOME OF
THE NORTH AMERICAN PIPE BAND CHAMPIONSHIPS ™

PIPING & DRUMMING - HIGHLAND DANCING
- FIDDLING - HEAVYWEIGHT EVENTS
- GAMES TATTOO - TUG OF WAR - CONCERTS

The Best In Celtic Entertainment

PLAN YOUR VISIT AT
GlengarryHighlandGames.com
(613) 527-2876



Selkies

As part of a six-part series on Celtic folklore, Caitlyn Elizabeth Mearns visits with one of Scotland's most famous sea folk

In the dead of night, a group of children walk gently through their home in search of their mother. She is not in her bed, nor is she in the kitchen brewing a late-night cuppa' tea. The house is quiet, save for the muffled snores of the children's father as he sleeps in the living room chair. They whisper for their mother quietly, but it is to no avail - she isn't home.

Miles away, alone at the water's edge, a woman stands with complete stillness as waves wash her feet. By her side, clutched tightly in her cold, bare hand, is something she thought long lost - a seal skin. She eases her body into the skin and wades out into the ocean. She welcomes the warmth as water covers her head. She is home now.

For those with a basic knowledge of Celtic mythology, this story will likely feel familiar. It is story of the selkie ("Seal Folk"), a half-human, half-seal creature that is often whisked away to the mortal world and then trapped.

The selkie often brings to mind other water-dwelling creatures - in particular, the mermaid. The two are not the same, however. Mermaids, like their ancestor the siren, are seen as sinister and more dangerous than the selkie who, by all accounts, are considered gentle and kind. Physically, a mermaid's body is divided into two halves; human and sea creature. Selkies, on the other hand, appear as seals when in water. And when they leave the water, they can shed their seal skin and appear as humans.

It is important to remember that their skin doesn't disappear. Unlike in tales of mermaids, where fins vanish through magic, the selkie's seal skin remains.

In the most popular version of the selkie tale, a man finds a sleeping naked woman and her seal skin at the seashore. Overcome with fascination and intrigue, he decides he wants to marry the woman and takes her home. Out of fear of her leaving, he hides the selkie's seal skin, leaving her to believe she'd lost it and making it impossible for her to return to the sea. From then on, the selkie spends her days and nights longing to return.

Soon after her capture, the man and the selkie start a family and have four or five children. It is often said that it is one of these children that finds her skin (though sometimes the selkie finds it herself) locked away in a chest whose key is in the possession of the man. The moment the selkie puts her hands back on her skin, her fate is set.

There is much debate about how this story ends. Some say the selkie leaves, abandoning not only the man, but her children as well. Others believe that she takes the children with her, leaving only the man. There are even more variations with this version of the tale, however. In some accounts, the children go to sea with their mother, but in other versions, she turns them into rocks and returns to the sea on her own.

> *Other tales abound; some are simple stories of selkies protecting fisherman and children at sea, while others note that selkies can only shed their skin once every seven years as their bodies contain "condemned souls."*

There are even stories about male selkies, though they are not nearly as popular as those of their female counterparts. Male selkies are described as very handsome, seductive, and irresistible to human women. In these stories, the male selkie will find a human woman who is unhappy in her life - often the lonely wife of a sailor at sea - to lure and seduce. If these women wish to contact their male selkie, they need only cry seven tears into the sea.

Through all the variations, one thing remains consistent: the story of the selkie is one of a woman's sadness and longing. Sometimes that sorrow comes as the result of the selkie's longing for a return to the sea; other times it is the human woman longing for her husband.

Alas, should you ever see a woman standing with complete stillness as she grasps her seal skin and looks out at the sea, leave her be. She is home.

CELTIC THRONE

THE ROYAL JOURNEY OF IRISH DANCE

"A must see! ... I know brilliant when I see it!"
—*Darren McGuire, former Riverdance lead dancer*

2023 U.S. TOUR APRIL 30-JULY 16

DAYTON, COLUMBUS, OH ▪ PITTSBURGH, YORK, PA ▪ MILLVILLE, NJ ▪ WILMINGTON, DE ▪ RICHMOND, VA
NORFOLK, VA ▪ PROVIDENCE, RI ▪ SYRACUSE, NY ▪ LOUISVILLE, KY ▪ NASHVILLE, TN ▪ EDMOND, OK

BUY TICKETS NOW AT CELTICTHRONE.COM

BUY TIX NOW!

SHEENCO
TRAVEL

Magical Celtic Lands are waiting for you
Now is the perfect time to plan your escape

Luxury Vacations

Ireland, Scotland, England, Wales

Sheenco Travel will customize your dream vacation
Call now to make your dreams come true

Toll Free: 888-674-3244

Take control of your life with your own
Home Based Luxury Travel Business.
Call now to find out more about Franchising with Sheenco Travel.

www.sheencotravel.com
www.sheencotravelfranchise.com